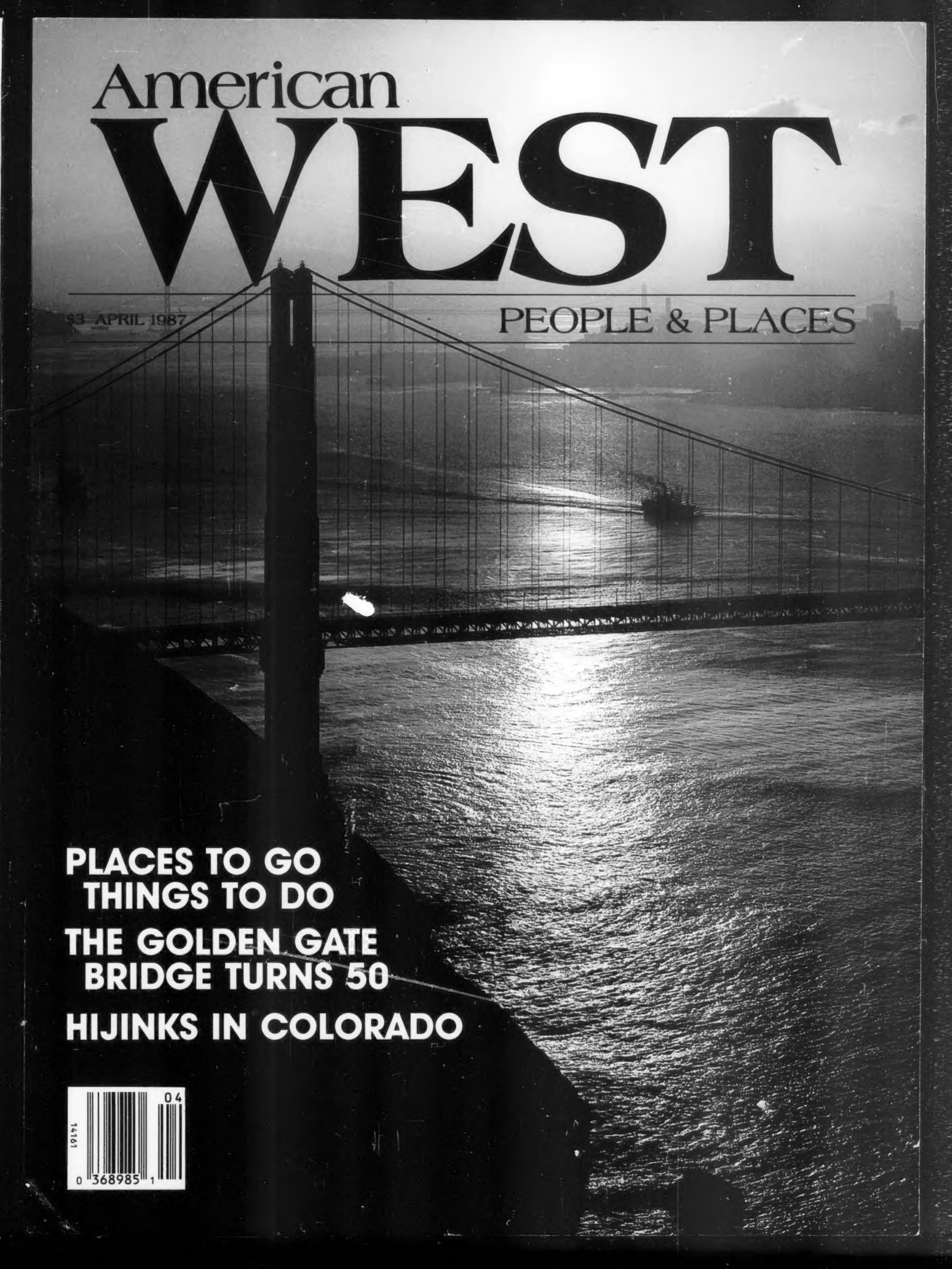
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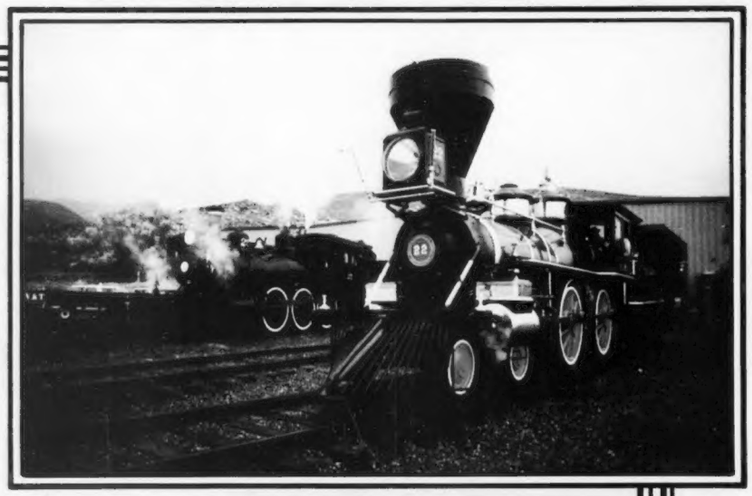

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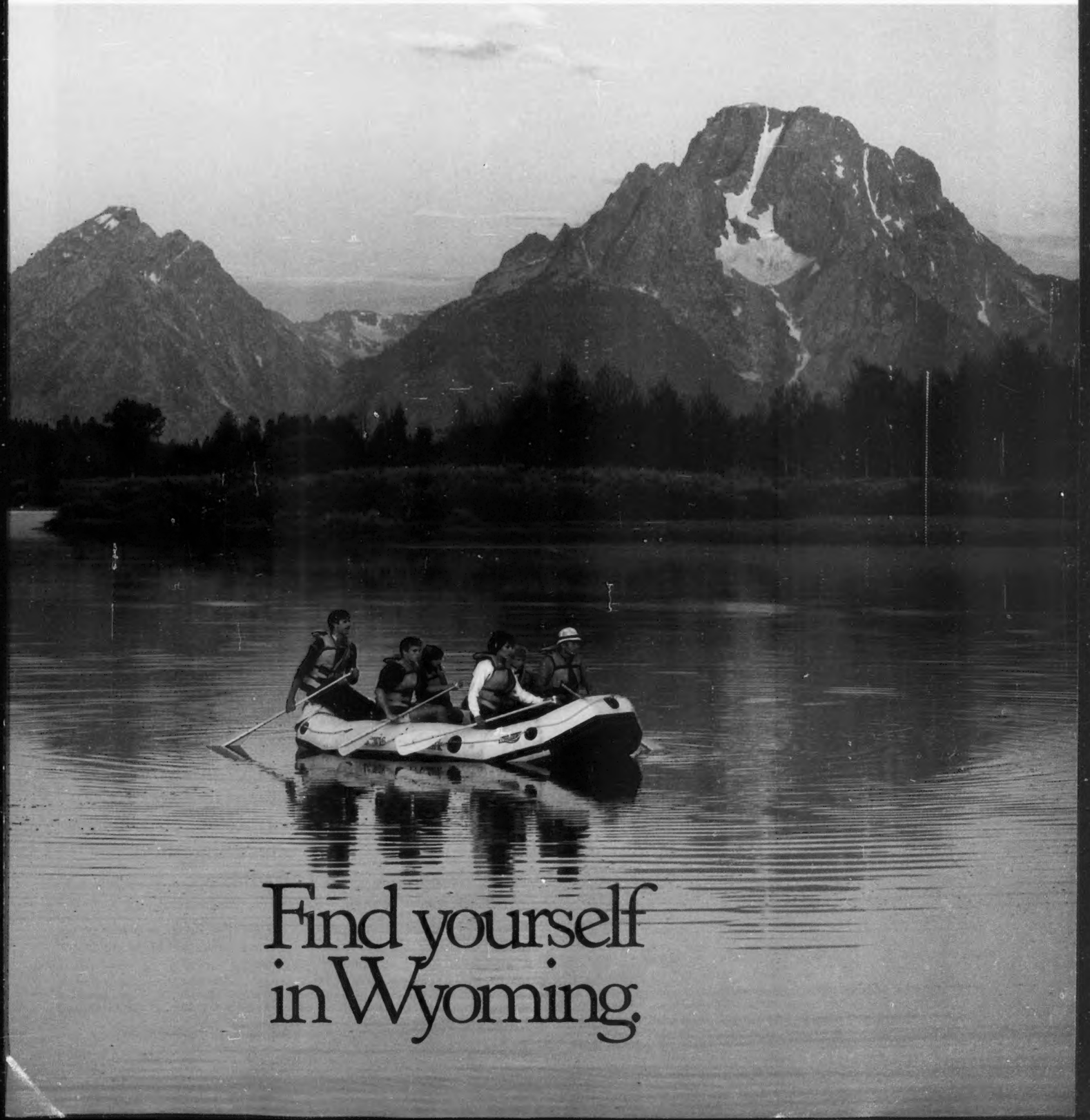

American WEST

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COURTESY NATIONAL PARK SERVICE. PHOTO BY RICHARD FREAR

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Cover With David Muench's spectacular photograph of the Golden Gate Bridge at sunrise on our cover, we celebrate the fiftieth birthday of this most beautiful span with an account of the building of the bridge and a personal hymn to the varied attractions of San Francisco.

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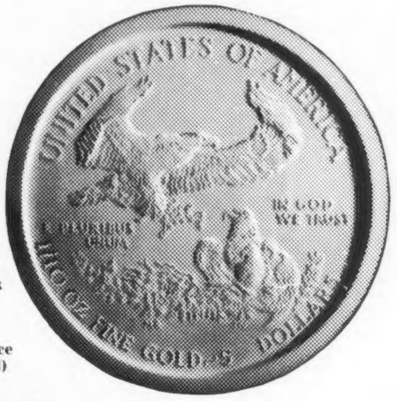
Cover photo by David Muench

U.S. Government to issue newly minted "St.-Gaudens" Gold Coins to be offered to all



Designers: St.-Gaudens/Busiek
Weight: 3.39 grams
Composition: 90% Pure Gold
Diameter: 16.5MM
Gold Content: One Tenth Ounce
(Coins enlarged to show detail)

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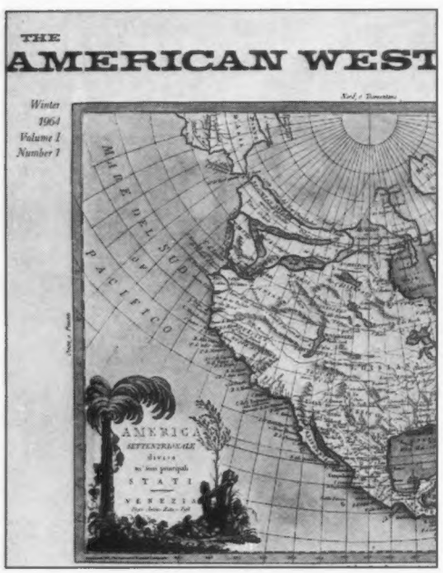

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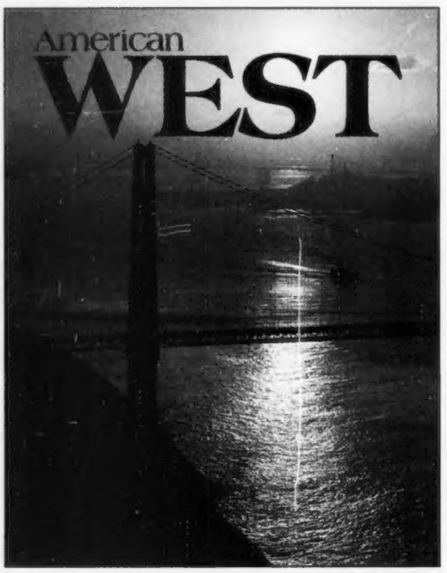

With this issue of AMERICAN WEST the magazine looks out on the West with a new face. We've opened up our cover, side to side, top to bottom (or as they say in magazine parlance, "full bleed"), to take in David Muench's fine photograph of the magnificent span of San Francisco's Golden Gate Bridge (this year celebrating its fiftieth anniversary). But we've made other changes as well: to our logo, to our cover design and finish, and to the inside design of the magazine—all aimed at making the content clearer and more accessible. But more importantly, we've recognized changes in our own editorial outlook on the West.

AMERICAN WEST's new face surveys the West with new eyes but with a spirit steeped in more than two decades of tradition and growth in what we like to think is the West's only community magazine.

The spirit was first identified here twenty-three years ago by Ray A. Billington who wrote the first "View from the West." Billington called his opening essay "A Greeting and a Challenge," and that essay charged all future AMERICAN WEST editors with the task of "supplying a wide audience with sound but readable accounts of the continent's most entrancing region."

Through a succession of editors—each with his typically Western individual interpretation of what was "sound but readable"—AMERICAN WEST has continued to look on the "continent's most entrancing region" with an inquiring, appreciative eye. In the past six years the editors, like the Western community at large, have found themselves more and more interested not only in "accounts" but in the "hows," "wheres," and "what times of year" today's AMERICAN WEST reader can see and experience "the continent's most entrancing region." Gradually the magazine has become less solely a source for armchair entertainment and more a tool for seeing and doing.

The process began innocently enough several years ago when we added such sections to the magazine as "Western Lookout," and later a seasonal calendar of events. Soon we found ourselves including a "When You Go," and often a locater map with practically every story. Later the advertising department introduced a reader-response card—at first exclusively for travel advertisers—but soon for catalogue advertisers, outdoor interests, and books. The reader response to these additions has been overwhelming.

Subsequent surveys of AMERICAN WEST readers showed us what we'd already come to know about you: a staggering eighty-five percent were traveling the West for more than three weeks of every year. You were doers, not just readers.

It's enough to make a word-processor-bound editor jealous, but since we can't get out there and join you all on the Western road for nearly a month of every year, we're going to do the next best thing—send our writers and photographers out to find out more things about more places in an unabashed celebration of sun, beach, back roads, mountains, canyons, rivers, trails, old forts, new towns, Western museums, hideaway historical inns, and places loud with Western music and silent with the hush of moonlit desert nights—all things new and old that make the AMERICAN WEST what it is today and what it is likely to continue to be tomorrow: "the continent's most entrancing region."

But enough of these New Year's resolutions, these Spring sentiments, this editor's touting of the new/old AMERICAN WEST. We're just standing in the way of your finding out for yourselves about the Golden Gate Bridge, and how to partake of its golden anniversary.

We're keeping you from Pulitzer Prize–winning writer Scott Momaday's literary search for a long-lost backpacker in the badlands Canyon Country of southern Utah and northern Arizona. We're keeping you from coping with bears with the Bauers, from the latest in enticing Western doings in the Spring "Travel Calendar," and lots more of the West at its best in this issue.

Tom Paxton

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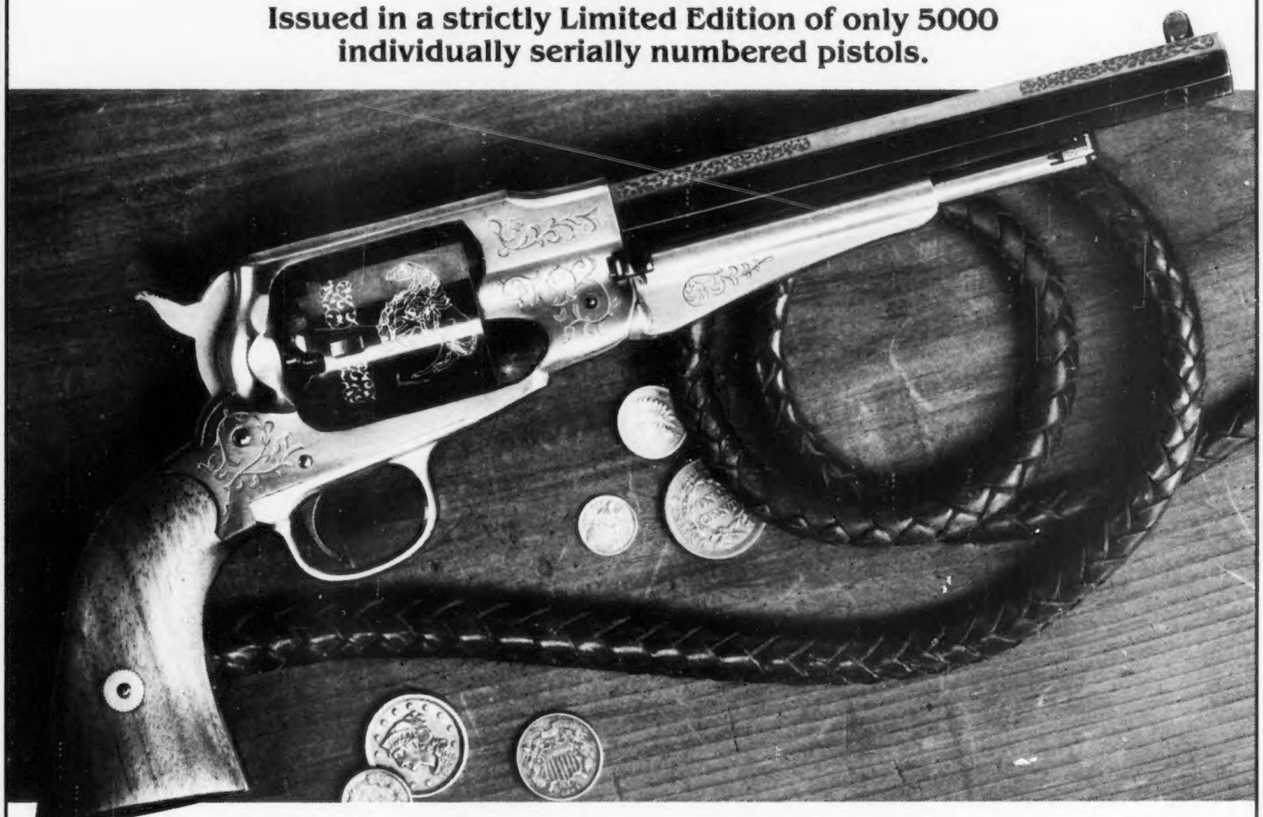

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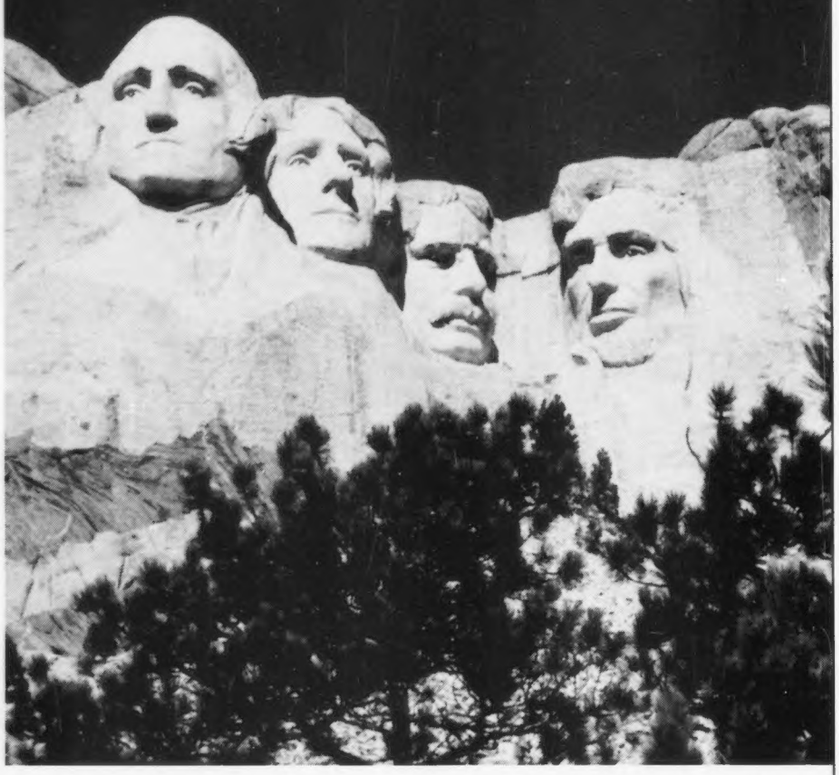

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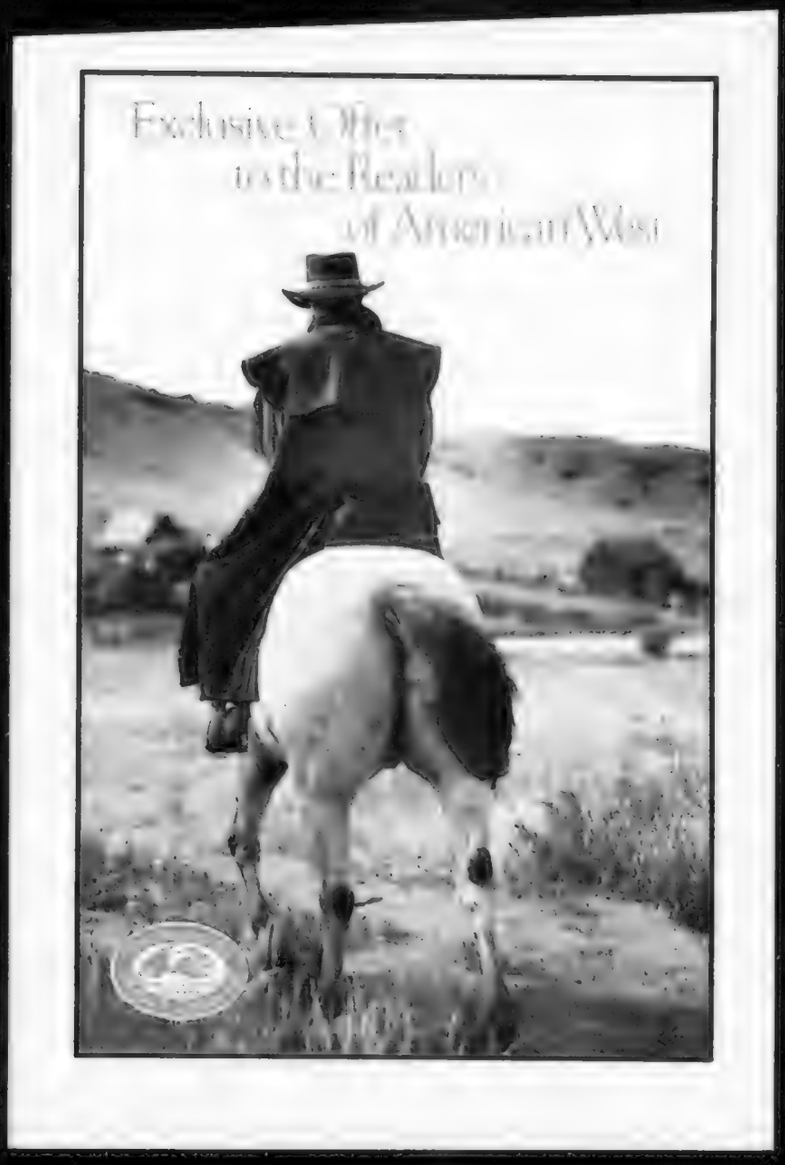
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LETTERS TO THE EDITOR

Memories of Galveston

What a delight, albeit nostalgically teary, to read your [Editor Tom Pew's] remembrance of things past in Galveston, Texas ["View from the West," November/December 1986].

My time-trips back to Galveston are triggered by the smell of creosote. Many a Saturday back in those good, old, safe days, my friends and I bicycled to the ferry slip at the eastern end of the island. I loved that smell of creosote mixed with salt air. Over to Bolivar Point on the mainland, free at last. Explore the abandoned lighthouse. No breaking anything, even in the old lighthouse. Our mothers knew where we were. Years later, mine would tell me she never worried.

I've been back once. It's better in my memory. In yours, too, I take it.

Julie Hillman Gondry
Stockton, California

Is Guam the West?

Well, hallelujah! Thank heavens your November/December issue did not look like a jolly Christmas catalogue for the Posse Comitatus.

However, you still need to be taken to task a bit. It is pathetic to characterize Guam as the furthest outpost of the American West, simply because it is in that general geographic direction from the North American continent. Shall we also call the Virgin Islands a part of New England? After all, the old whalers used to stop there to provision. Charlotte Amalie is *not* Mystic Seaport. Agana is *not* Tucson, and that's that. Guam has had a tumultuous and fascinating history, but it is not tied to the myth or the reality of the Western saga.

S. Harrison
Clements, California

Colorado River War

Dr. Peter Warshall's article "The Great Colorado River War" in your September/October 1986 issue brought back fond memories of growing up and living for many years in Phoenix, Arizona.

My father, Henry Herbert Hotchkiss (*not* Harry Hotchkiss), was campaign manager and executive secretary during the four-year administration of Governor B. B. Moeur, 1932–36. My father was a long-time resident, having come to Arizona from Texas in the early 1900s. He was in the mercantile business in Douglas from 1905 to 1914. We moved to Phoenix in 1915, where he established the Herb Hotchkiss automobile-distributing business, continuing in that until 1930.

My sister, Betty Hotchkiss Jurva, and I wish to thank Dr. Warshall for the interesting account of the Colorado River War.

Myra C. Hotchkiss
Tustin, California

The Sibley in Australia

I've just read your issue of September/October 1986. In it was a letter to the editor that mentioned the Sibley stove. It got me to thinking about the stove.

I was in Ballarat, Victoria, Australia, at an Air Corps camp near the town. We got there sometime in March of 1942. It was cold there, almost like midwinter. We lived in pyramidal tents, six men to a tent. The tents were heated by a stove that was about three feet tall and shaped like an inverted funnel. It burned wood or coal, and with a little luck you could get the thing a cherry red, and it would heat an area of about three feet around it.

Everyone worried about whether or not the thing would ultimately burn up the tent and its contents. It didn't. The only fire we ever had with one of them occurred in our orderly tent, which had a wooden floor. We saved the tent, though.

I think the stove very well may have been a Sibley.

J. M. Kinder
Glencoe, Oklahoma

Killer Claude Dallas

I've just read the letters to your column regarding Claude Dallas. Seems his "nice

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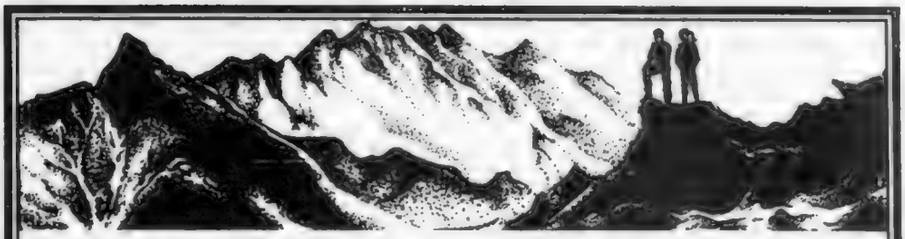

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fellow'' image is still clouding the issue. No doubt it is still protecting him from the law. Somehow, people have been misled into thinking that Dallas is a real nice guy who just happened to get into trouble through no fault of his own.

He was blatantly breaking the law. He killed two men in cold blood. He shot both in the head afterward, and all of this before an eye witness. The defending attorney managed to convince the jury that the eye witness was confused, that Dallas acted strictly in self-defense, and that he really was ''a very nice guy.'' The only juror who wouldn't buy that garbage was somehow excused. Dallas is still being protected by people who think he's ''such a nice guy.''

Frankly, I think everyone who ever ran afoul of a game warden for breaking or stretching the law is secretly or openly cheering for Claude Dallas. The TV version of the affair perpetuated the myth. Owyhee County Sheriff Tim Nettleton, in an interview after the broadcast, said that Officer Pogue would never have behaved in the manner depicted by actor Claude Akins.

Dallas wasn't defending anything except a desire to break the law. He's not a persecuted free spirit. He's a killer.

Kenneth N. Romriell
Caldwell, Idaho

Use of handguns

Being a recent subscriber to your fine magazine, I am extremely sad after reading the misinformed, uninformed, or just plain brain-washed philosophy [expressed in some of the Letters to the Editor against the use of handguns].

I purchased my first handgun in 1931 and have since put in a nineteen-year stint with a gun *And A Badge*, and the last five years I've offered handgun self-defense training to those people who since childhood have been bombasted with the love-thine-enemies and turn-the-other-cheek nonsense.

Here in Wisconsin too many of that class of people are six feet under as a result of the savage use of knives, baseball bats, tree-limb clubs, short lengths of water piping, or hands trained for unarmed combat. Getting back to rifles and shotguns intended for hunting, please let me say that great, great grandfather was well aware that the lever action rifles and the fowling pieces of his day were very effective when used against the outlaws of that time.

Robert L. Peck
Sun Prairie, Wisconsin

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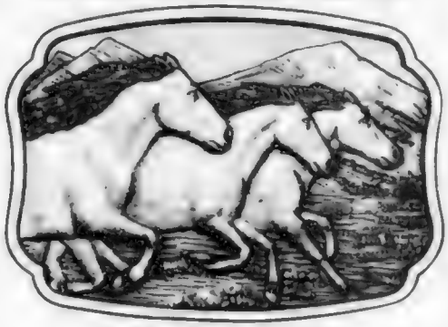

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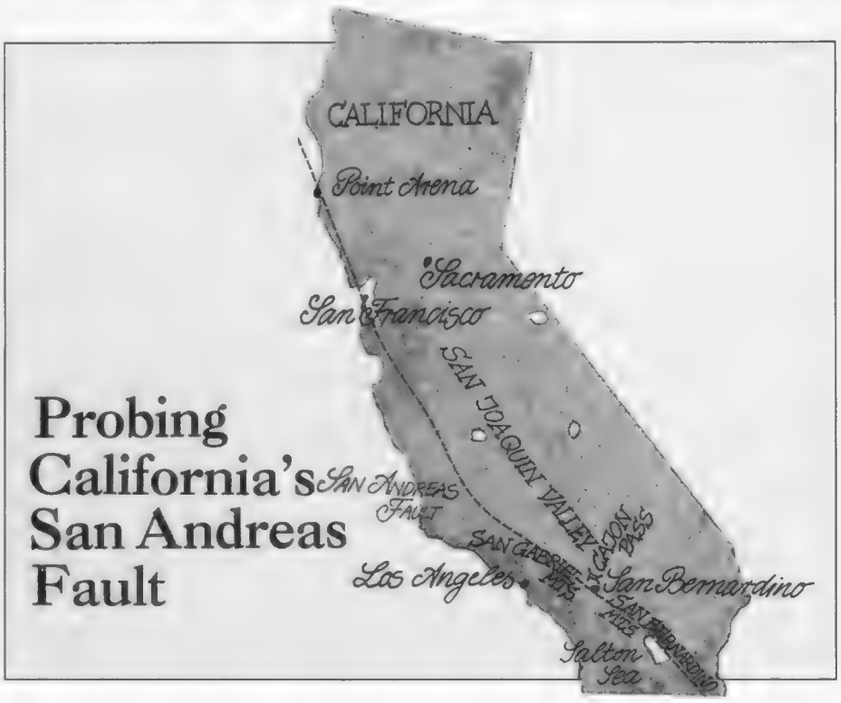

Early last December, a team of scientists began drilling a seventeen-and-a-half-inch-diameter hole to probe the inner workings of the San Andreas Fault, which runs northwest through California from its border with Mexico to Point Arena. Led by geophysicist Mark Zoback of Stanford University and geologist Lee Silvers of the California Institute of Technology, the project involves scientists from five additional universities and the United States Geological Survey who are working together to learn more about what happens when an earthquake occurs.

The drilling site lies on U.S. Forest Service land at Cajon Pass in San Bernardino County, California. According to U.S.G.S. scientist Ray Weldon, one of the main goals of the project is to resolve what he terms the "stress–heat-flow paradox." The paradox arises in the apparent absence of heat during an earthquake. One would expect heat to be generated from the friction of the rocks of the North American Plate and the Pacific Plate grinding past each other along the fault. But no indication of heat has been found in more than 100 measurements of rocks up and down the San Andreas Fault. Scientists have a fairly good understanding, Weldon said, of how strong the rocks along the fault are, based on the stress released during an earthquake.

The probe may eventually extend as far as five kilometers into the earth's crust and will allow pressure and heat measurements to be made on the fault at a previously unobserved depth. The project should provide basic information about faults in general, which in turn could lead to better earthquake prediction.

The drilling is expected to go on for about two years, and studies will continue for a year afterwards. The other universities participating in the effort are California State University at Los Angeles, the University of California at Berkeley, Riverside, and Santa Barbara, and the University of Southern California. Major funding for the project is provided by the National Science Foundation.

Symbols of the untamed West, the wild mustangs that roam free over the Western plains and scrublands are now being confined to feed lots in growing numbers. The animals have been rounded up at a faster rate since 1984 due to an overpopulation problem. Approximately 48,000 head of wild horses and burros currently occupy rangeland in Nevada, Wyoming, and other Western states that accommodates only 30,000 head, causing the animals to compete with cattle for wild grasses.

According to John Boyles, head of the wild horse program at the Department of the Interior, few of the horses or burros were captured from 1971 through 1980. In 1978, Congress amended a 1959 law that prohibited trapping the animals by air, allowing the forest service to use helicopters to corral the animals more easily. At present, about 9,000 mustangs and 1,000 burros are being held in feed lots in Lovelock, Nevada, Bloomfield, Nebraska, and Muleshoe, Texas, at a cost of two dollars and fifty cents a day per animal.

Last December, a nine-member panel organized by Department of the Interior Secretary Donald Hodel presented Hodel with a five-point program to cope with the excess horses collecting in feed lots. Panel members included representatives from the Humane Society, wildlife and rangeland management, a research scientist, veterinarian, rancher, and others. The five steps included continuing the adoption program established by the Wild Horse and Burro Act of 1971, which allows qualified individuals to adopt a horse for $125 or a burro for $75. Altered fees were suggested for older and less desirable animals. Arranging for prison inmates to break in the horses before putting them up for adoption was another proposed option. Placing horses in private sanctuaries and euthanasia for animals not adopted within ninety days were the fourth and fifth suggestions. The Wild Horse and Burro Act does not allow the animals to be sold.

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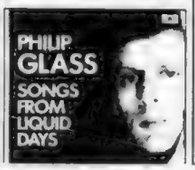

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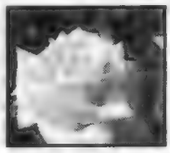

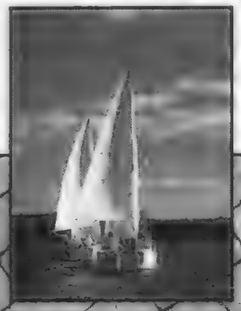

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INN ON THE ALAMEDA

Trails Trivia Contest poses ten questions about communities along Highway 93 in eastern Nevada and ten about those along Highway 95 in western Nevada. Tourists may choose to answer either set of questions. The contest is sponsored by Pioneer Territory, a rural Nevada tourism marketing association. The silver bars are made from ore mined in Silver Peak near Goldfield and Tonopah, two turn-of-the-century mining towns along Highway 95.

Businesses along the two routes have posted answers only to those questions pertaining to their local area. The questions refer to historical information or relate to a specific site. Some examples are: What was the name of the first mining claim discovered by Tonopah founder Jim Butler? What is Cecil and where does he walk the earth? What Lincoln County "hot" spot was named because of its unique water? And what Highway 93 community was "railroaded" into existence when two rival groups fought over who should lay tracks through the area?

For a complete listing of questions, write either the Nevada Commission on Tourism, Capitol Complex, Carson City, Nevada 89710 or the Silver Trails Trivia Contest, Box 213, Goldfield, Nevada 89013. The contest ends July 1. In case of a tie, a special drawing of qualified entries will be held August 2 during the annual Goldfield Treasure Days celebration.

Colorado left out in the cold. Colorado's ski resorts have been left out of Rand McNally's recently published list of the nation's top ten ski resorts, ruffling a few Colorado feathers. In *Sports Places Rated: Ranking America's Best Places to Enjoy Sports* by Richard Whittingham, Detroit is ranked the number one ski resort area. Los Angeles comes in second, Akron-Canton, Ohio, third, and Salt Lake City a distant fourth. Not a single Colorado ski resort appears in the list.

"People are aware of Colorado as a kind of mecca for skiing," said Holly Rouillard of Colorado Ski Country. *The White Book of Ski Areas,* published by InterSki Services, Inc., Washington, D.C., lists Vail, Colorado, as the second favorite ski area in the country, just behind Mammoth, California, she stated.

Colorado was excluded from the list because all of its major ski areas lie outside federally defined metropolitan areas, a criterion for inclusion. The scoring is based on the total lift capacity of facilities within the county where the ranked metro area is located. The other areas in the book's top ten are Buffalo, New York, fifth; Chicago and Syracuse, New York, tied for sixth; Portland, Oregon, eighth; and Boston and Cleveland, tied for ninth.

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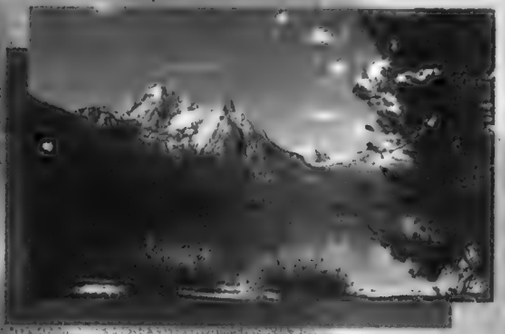

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PHOTOGRAPHING THE WEST

Coping with Bears in the Wild

by Erwin and Peggy Bauer

During a lifetime devoted to photographing wildlife and nature we have been extremely lucky or prudent or probably both. Although our subjects have ranged from Yellowstone grizzlies to African elephants, we have never been attacked or ever really threatened by any wildlife. Throughout the years spent photographing for our book *Bear in Their World*, the ticks, mosquitoes, and black flies proved to be far more savage than any bears.

Bears are the most appealing, active subjects. They are intelligent, with just enough "human" qualities to be doubly interesting. Their sense of smell and sense of hearing are keener than we can possibly comprehend, and any bear's eyesight is better than we can believe. Bears that have been hunted become so shy that they are difficult to see, while bears in national parks are another matter. There they have a chance to reach ripe old age, and some of them do not always flee when they meet a hiker on a backcountry trail.

Although few readers will seriously hunt bears with a camera, anyone might meet one in the West. We have seen our share. Some we have spotted first, in the distance before they saw us. Others we've encountered suddenly close up; these are the individuals to watch carefully. But exactly how does a photographer (or anyone) cope with bears, especially with grizzlies nowadays?

The plain truth is that more bear incidents take place around heavily used campgrounds, near places people frequent, than in remote country. Therefore, a first step is to select an absolutely neat, clean campsite with no bear signs (such as scats, diggings, or bear trails) in the vicinity. We always keep our own campsite clean and are equally concerned about the campers who occupied the place

PHOTO BY AUTHORS

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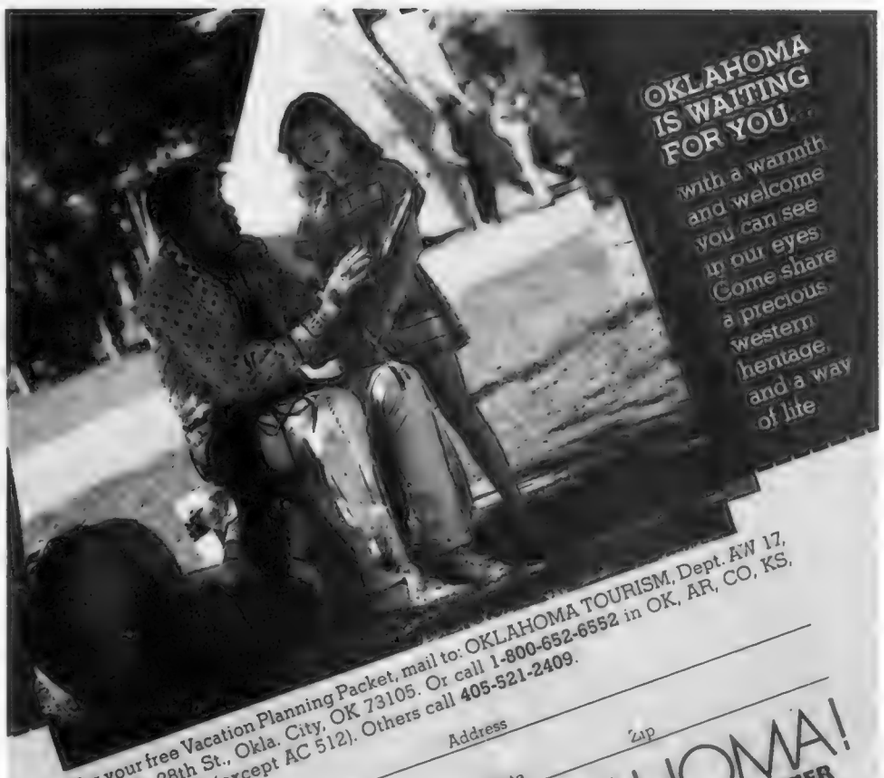
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before us. Their leavings may have caused bears to start visiting the area. More and more bear-proof garbage receptacles are being provided in national parks. They are fine, but avoid camping too close to them.

Whenever in prime bear country, we depend on the least odorous foods, all kept sealed and beyond reach inside our camper van or hanging at least ten feet above the ground from a tree limb. When backpacking we never cook inside the tent in which we sleep, in order to prevent food odors from permeating the tent and sleeping-bag fibers. Since there is some indication that odors other than food (such as perfumes, deodorants, and sweet-smelling lotions) intrigue bears, it seems foolish to use them in bear country.

Park officials almost everywhere urge visitors in bear country to travel in a group, always alert, keeping to the open (rather than densely wooded) country as much as possible, while carrying noisemakers such as bells, rattles, or tin cans containing pebbles. The first part is sound advice, but we're not so certain about the noisemaking.

Very few incidents are on record of bears attacking two or more people traveling close together. A bear is probably intimidated by the larger mass. Noise may alert some bears that a person is approaching and give it a chance to move away with dignity. But that is only a thin theory. The same bell can inform an "educated" bear that a supply of chocolate and granola is coming down the trail. When we have to pass through dense cover in grizzly bear country, we do shout in case that is helpful, but we often wonder if it ever was. Carrying a firearm for protection is not permitted in parks and except in very skilled, cool hands, it is of doubtful value anyway.

Always give any female with cubs (such as those in the photo) a wide berth. Never linger near the carcass of a dead animal, or even the foul smell that suggests a bear's kill or food cache may be nearby. The most aggressive bruins are mothers or those guarding food.

There is no guaranteed lifesaving method to cope with an aggressive bear. But some responses are vastly better than others. Do not — repeat do NOT — run unless an easily climbable tree is very close at hand. Even so, black bears can climb trees, and some grizzlies can manage for a short distance. Any bear can run much faster than the swiftest man.

Keep in mind that a bear suddenly standing erect is not a sign of aggression. It may be only trying for a better scent or for a better view. Usually the best tactic is to stand still and speak in soft, even tones. Most bears will get the message that you are neither a threat nor food. A bear might even bluff a charge, which is not uncommon, and then at the last moment veer away and leave the scene.

In the most unlikely event that a bear presses an attack, the best (and admittedly difficult) response is to curl up on the ground, covering face and head with your arms while playing dead. The odds are high that you will be bitten and then left alone alive.

But the pure, unadulterated truth is that bears are little threat to anyone. A traveler is in far more danger from drunken drivers, from falling in a motel bathroom, from drowning while trout fishing, or even from a bee sting than from any close encounter with bears. So if you want to try photographing them, take our advice.

Never try to stalk bears from downwind, remaining unseen and silent as a gun hunter might do. Forget the camouflage clothing and the infantry tactics. Instead, let any bear know of your whereabouts at all times and keep a good distance away. The best tip of all is always to use a long telephoto lens.

Erwin *and* ***Peggy Bauer*** *are full-time, professional wildlife photographers based in Teton Village, Wyoming. One of their recent books is* Bear in Their World *(Outdoor Life/Stackpole Books).*

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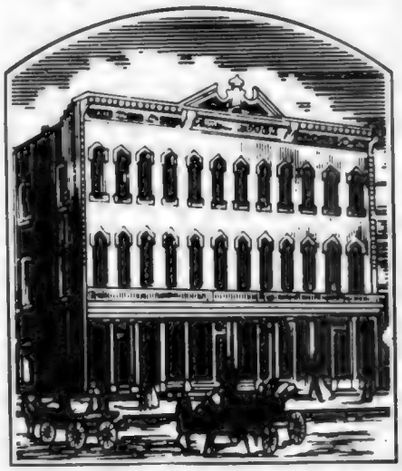

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PLACES TO STAY

PHOTO BY AUTHOR

Stay at Mabel Luhan's House in Taos—If You Can Find It

by Francis L. Fugate

It is truly a hidden inn. Nobody around the historic old plaza in Taos recognized the official name "Las Palomas de Taos." We spotted a policeman who was checking parking meters. He shrugged and spread his hands.

"It's the Mabel Dodge Luhan house," explained my wife.

"Ah!" The policeman's eyes lighted. He pointed north and swung his hand in a 180-degree arc to the south. "Take Kit Carson Road. Look for the T-shirt factory. It's not on that street. Go one more block, then turn left. Don't worry when you run out of road; you'll find it."

The road, while it lasted, was called Morada Lane. It quickly turned into a narrow rocky path, winding between ramshackle houses that are typical of the backways of Old Taos. At one point a sleeping dog blocked the way, but he obligingly woke up, stretched, and hopped into the seat of a flat-tired pickup that was parked beside the road.

After half a mile, we came to a neatly painted sign: "Las Palomas Conference Center. Mabel Dodge Luhan House. Closed." Another crudely painted sign proclaimed: "Private drive. No trespassing. Guests of Mabel Dodge Luhan House & Taylor Gallery Only." We elected to follow that one and drove through the gate.

We were confronted by a high brown adobe wall and a closed wooden gate marked "private." We drove around the house and found a portico shading another door, also private. We knocked; nobody answered. We opted to try the door. It opened.

"Ah, the Fugates," said a genial voice. "We have been expecting you."

The quarry was worth the hunt. From the viewpoint of a writer, we were on hallowed ground, trod by the likes of D. H. Lawrence, Robinson Jeffers, Mary Austin, Georgia O'Keeffe, and Willa Cather. They and a hundred more whose names emblazon the literary annals of America came to visit Mabel Dodge Luhan's house, a mecca for writers and artists from 1918 until 1949.

In 1916 a very bored and very rich Mabel Ganson Evans Dodge Sterne arrived in Taos. She was once widowed and once divorced; she had spent the preceding fourteen years presiding over literary salons in Italy, Paris, and New York, frequented by writers and artists such as Gertrude Stein, Picasso, Matisse, Lincoln Steffens, and Walter Lippmann—all-in-all, an unlikely person to settle in an out-of-the-way northern New Mexico village. But settle she did.

Mabel's third husband was Maurice Sterne, an artist. He had gone to New Mexico to paint Indians. Mabel followed his suggestion to come "Save the Indians, their art-culture—reveal it to the world!" Maurice went back to New York; Mabel stayed in Taos and chalked up her second divorce.

Perhaps she stayed because she met Antonio Lujan, a blanket-clad Pueblo Indian. She bought a plot of ground adjoining the Taos Pueblo land and employed Antonio to build on it. In 1923 she married Tony Lujan, adopted phonetic spelling for her new name, and became Mabel Dodge Luhan.

At first the house was small, a "Big Room" with an alcove for a bedroom. As usual, Mabel attracted writers, artists, and photographers. She gave parties typical of the "flapper era." Tony brought Indian dancers from the Pueblo to enliven the gatherings. The house became too small, again and again, and a room at a time, it was enlarged.

Planning was simple: Mabel would tell Tony she wanted another room. He would break a stick into pieces, sharpen the ends, scratch the outline of the room on the ground, and drive a stake at each corner. Tony supervised Indians from the Pueblo as they dug up earth and mixed it with last year's wheat straw

to make adobe blocks. In no time the room was ready to roof with *vigas* and *latias*.

Mabel was fascinated by the process: "To take the living earth from under their feet, undifferentiated and unformed, and shape it into a house." By the time she finished building, she had a hacienda of seventeen rooms, more than 8,400 square feet. At one point it reaches three stories to form a solarium—Mabel's favorite bedroom, reminiscent of the Italian villa she occupied in Florence. The architecture has been described as a mixture of Pueblo style, Spanish Colonial, and Tuscan.

A huge patio paved with millstones stretches out from the house. A multi-windowed second-floor bathroom was anything but private, particularly from the patio, until D. H. Lawrence and Lady Dorothy Brett painted the inside of the windows with colorful designs. They remain to this day.

A line of multi-storied pigeon cotes flanks the patio. Because of the pigeons, Mabel closed the main entrance to traffic. Visitors kept running over her pigeons, disregarding the sign: "Please don't drive in. The pigeons don't like it."

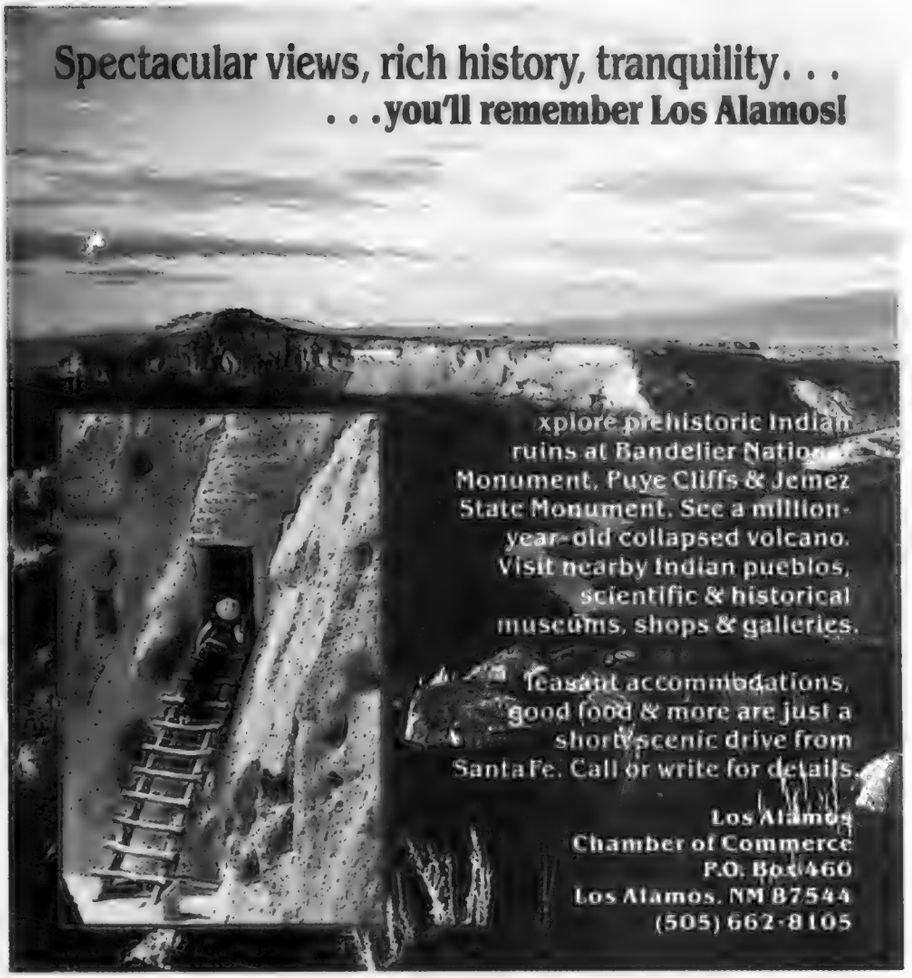
For a time after Mabel Dodge Luhan's death in 1962, the house was rented and suffered ill usage. Tenants included a group of silversmiths who moved in with workbenches and acetylene torches. In 1977 it was acquired by George and Kitty Otero, who began restoration and organized a nonprofit learning center, Las Palomas de Taos, named after Mabel's pigeons. In addition to use for summer seminars on the history, art, and culture of the Southwest, the house is now operated as a bed and breakfast inn.

It has nine double rooms, some with private bath. Guests can roam the grounds, watch the pigeons, relax in the Big Room where literati of bygone days whetted their talents, or sit in front of the fireplace where Tony Luhan played solitaire during his wife's parties and referred to the brilliant conversation as "flies buzzing."

Modern guests are served a hearty breakfast in the dining room where Mabel's male guests ate breakfast. During Mabel's reign, ladies were served breakfast in bed, just as they had been in her Italian villa.

For reservations write: Las Palomas de Taos, P.O. Box 3400, Taos, New Mexico 87571. Telephone: (505) 758-9456. But when you get to Taos, ask directions to the Mabel Dodge Luhan House. It is a trip worth taking.

Francis L. Fugate *is Professor Emeritus of English at the Univerity of Texas at El Paso. He has reported on a number of Hidden Inns for AMERICAN WEST readers.*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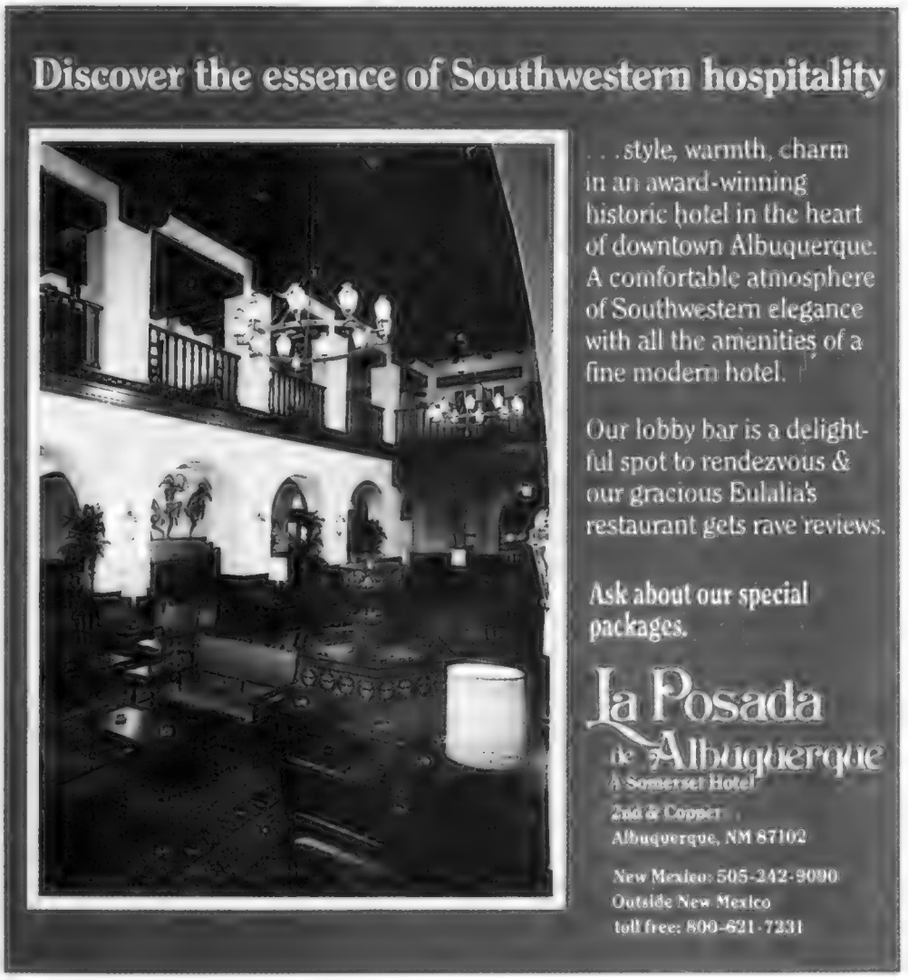

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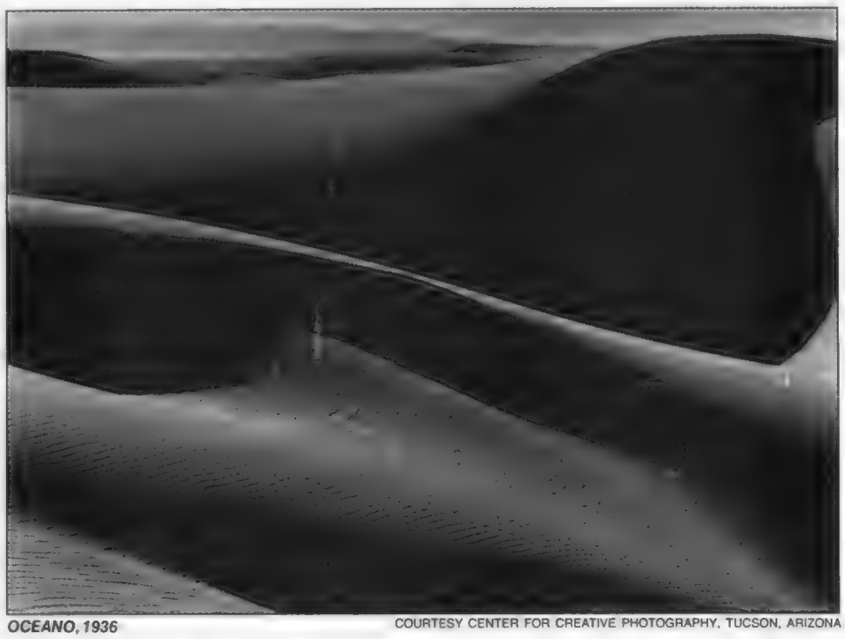

OCEANO, 1936 COURTESY CENTER FOR CREATIVE PHOTOGRAPHY, TUCSON, ARIZONA

Edward Weston's Supreme Instants

The camera's ability to capture "the quintessence of the thing itself" was one of the aspects of photography that fascinated Edward Weston. In honor of the centennial of Weston's birth in 1886, the Center for Creative Photography at the University of Arizona in Tucson has organized the largest and most comprehensive exhibit of his photography ever assembled. Curated by Beaumont Newhall, former director of the George Eastman House, "Supreme Instants: The Photography of Edward Weston" includes 237 prints, some of which have never before been displayed. This tribute to Weston, who died in 1958, shows March 15–April 30 at the Seattle Art Museum.

As a young man in 1906, Weston began photographing Lake Michigan and Chicago area parks. After attending photography school in his native Illinois, he began working in commercial studios in southern California.

A pioneer in the field of photography, Weston experimented with different styles and subject matter throughout his career. During a three-year stay in Mexico City, he gradually began to emphasize the beauty of pure form over content. After his return from Mexico in the late 1920s, he made his famous close-ups of seashells and vegetables, captivated by their sensual shapes, and embarked upon his twenty-year love affair with the gnarled cypress trees and eroded rocks of Point Lobos, California.

On a pivotal trip to New Mexico in 1933, Weston again took up the landscape photography that first inspired him. This was followed several years later by an outstanding series of 1,500 photographs depicting the California landscape. Two years after venturing into color photography in 1946, he developed Parkinson's disease and was forced to retire his camera.

"Supreme Instants" spans Weston's remarkable career as a preeminent photographer. After its stay in Seattle, the exhibit travels to San Diego, New York City, and other cities across the country through 1990.

Sketches of cowboys and prospectors and portrait studies of American Indians make up some of the works featured in "Drawings of Maynard Dixon: The Edith Hamlin Collection," showing March 1–April 12 at the Scottsdale Center for the Arts in Arizona. Over seventy drawings and watercolors from 1890 to the mid-1940s display Dixon's continued interest in Western landscapes and people and reveal his skill as an illustrator. Organized by the Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco, the exhibit is being circulated by the Art Museum Association of America.

John Mix Stanley lithographs. In 1850 Congress ordered a land survey covering territory from St. Paul, Minnesota, to Puget Sound in the Northwest, one among several for a transcontinental railroad. "In Search of a Route," running March 5–26 at the Ulrich Museum of Art in Wichita, Kansas, and April 6–27 at the Breedlove Gallery in Fort Smith, Arkansas, exhibits fifty brilliantly colored lithographs made by John Mix Stanley during the survey. Much more than topographical illustrations, the lithos depict "every unusual swell of land, every unexpected gorge in the mountains" as Iowa Senator James Harlan wrote in 1859.

Canadian wildlife artist Robert Bateman believes that his paintings help to preserve the last of America's great wilderness. "Portraits of Nature: Paintings by Robert Bateman" displays over 100 of Bateman's wildlife works, ranging from scenes of a white wolf in the arctic to a ruffed grouse in the forest to a young elf owl in a saguaro cactus. Bateman has spent over twenty-five years traveling in the West and around the world observing animals in their natural environments. The Smithsonian's National Museum of Natural History in Washington, D.C., assembled this tribute to Bateman. The exhibit is on view there through May 17.

The West of the 1980s, portrayed in black-and-white and color photography, is the focus of "The Rockwell Invitational: New Photog-

raphy in the West." This exhibit of 107 photographs by fifty-four photographers who live in and are inspired by the West features landscapes of areas like the Grand Canyon and Shiprock, New Mexico, portraits of traditional-looking cowboys, modern cityscapes, and photo collages. The images reflect the rapid change and growth spreading through some parts of the West, documenting contemporary lifestyle both in and outside the cities. The mythic quality of the landscape and the area in general comes across, revealing the region's appeal for many photographers. The show runs April 3–May 31 at the Rockwell Museum in Corning, New York.

Clymer, Lovell, and Teague retrospective. The Gilcrease Museum in Tulsa, Oklahoma, hosts a retrospective exhibit of sixty-two historical paintings of the Old West by prominent Western artists John Clymer, Tom Lovell, and Donald Teague. Each painter has selected the masterworks of his career to be displayed. The works can be seen through April 24.

Composers in concert. Enjoy musical works performed by the composers at the Tucson Museum of Art in Arizona. On March 29, the TOS Performing Arts Ensemble plays a blend of minimal, modern, and fusion music, while on April 12, Louise Spizizen and Alice Stoller Scott entertain with a mixture of choral music, electronic pieces, and works composed for the theater. The performances are included with admission to the museum.

E. Martin Hennings, a member of the Taos Society of Artists, devoted much of his artwork to rendering the native peoples and the landscape of New Mexico. "E. Martin Hennings: The Influence of New Mexico" was organized by the Museum of Fine Arts, Museum of New Mexico, Santa Fe, to honor the centennial of Hennings's birth in 1886. Forty pieces are featured in the exhibit, including several charcoal drawings and chalk drawings from his early student years along with his oil paintings. Showing through March 27 at the Museum of Art of the American West in Houston, the exhibit then travels to the Panhandle-Plains Historical Museum in Canyon, Texas, where it will be on view April 12–May 24.

Wyoming Biennial. Modern interpretations by seventeen Wyoming artists of aspects of daily life and the Wyoming landscape are on display at the Second Wyoming Biennial Exhibition. A total of forty-one pieces in the form of paintings, sculptures, photographs, fiber works, and drawings ranging in style from traditional to semiabstract reveal current trends in Wyoming art. The biennial exhibition runs through mid-March at the West Nebraska Arts Center in Scotts Bluff, Nebraska, and then April 3–28 at the Big Red Barn of the Ulcross Foundation, in Ulcross, Wyoming.

Earthwork. Artist James Turrell has embarked upon the construction of an artwork using the Roden Crater on the east edge of the San Francisco Volcanic Field near Flagstaff, Arizona. An inactive volcano rising six hundred feet above the surrounding plain, the Roden Crater will be tunneled and the bowl reshaped to allow visitors to witness celestial phenomena and to experience visual distortions of light. Turrell's manipulation of the earth, and the specific positioning of visitors within the spaces, should create a visual distortion which would make the sky appear like a vaulted ceiling. A complex project of enormous proportions, this artwork has been supported to date by the National Endowment for the Arts, the Guggenheim Foundation, and the private, nonprofit Skystone Foundation. The Crater is expected to be open to the public around November 1990. For more information call (602) 774-5908.

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In this spectacular sunset photograph taken from the Berkeley Marina, ten miles distant across the Bay, the Golden Gate Bridge lives up to its name.

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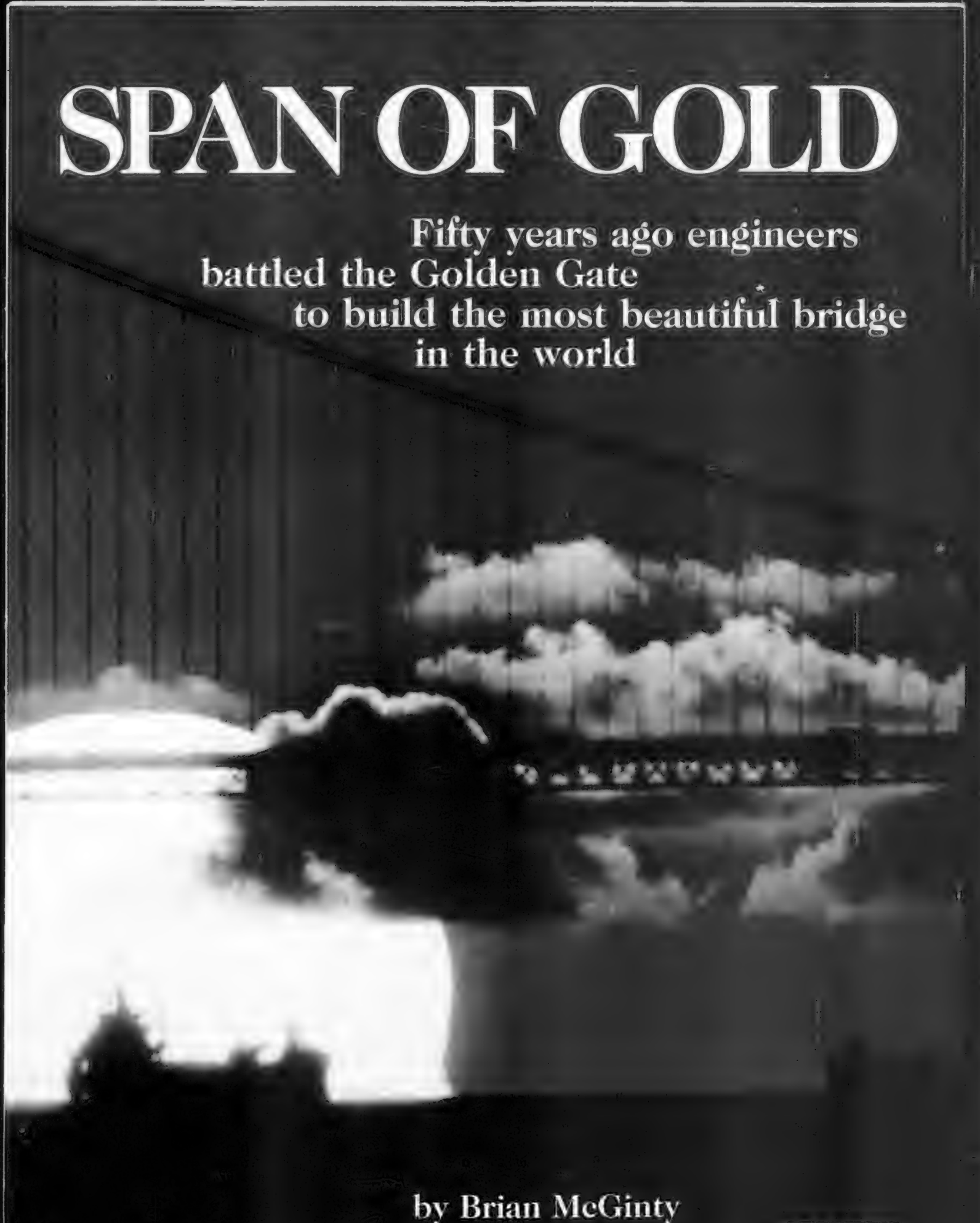

by Brian McGinty

PHOTO BY WALTER RINGBOM

"WHEN YOU BUILD A BRIDGE," JOSEPH BAERmann Strauss once said, "you build something for all time." Engineer Strauss was the dynamic driving force behind the construction of San Francisco's Golden Gate Bridge, widely regarded as one of the world's most exciting, most glamorous bridges. Since it was opened to traffic fifty years ago, the great suspension span that guards the rugged ocean entrance to San Francisco Bay has been recognized as an extraordinary structure. Along with such engineering marvels as Hoover Dam and the Panama Canal, it is counted among the "seven wonders of the modern world." But the bridge is more than an engineering triumph. It is a symbol of accomplishment and daring, a monument to civic pride and persistence.

During its first half-century, the Golden Gate Bridge has inspired emotional highs and lows. Writers have called it a "steel harp," a "highway in the sky," a "golden necklace around the throat of San Francisco Bay." Yet, by the latest count, more than 800 men and women have committed suicide by jumping off the bridge. The bridge has become an object of intense local pride and a focus of tourist interest (next to San Francisco's cable cars, it is probably the most popular visitor attraction in northern California). As it enters its second half-century, the Golden Gate Bridge is in no danger of losing the admiration, the awe, or the unabashed affection that countless people have for it. Indeed, it seems almost perfectly fitted to fulfill Strauss's commitment of a bridge "for all time."

Strauss was forty-seven years old when he started work on the great span in 1917, sixty-seven years old when the bridge was opened to the public in 1937, sixty-eight when he died in Los Angeles a year later. Though the engineer devoted two decades of his life to the Golden Gate Bridge, others — some dating as far back as the Gold Rush pioneers — devoted even more time to visualizing, planning, and promoting it.

That quintessential San Francisco "character," self-styled "Emperor" Joshua A. Norton, was the first to propose the building of a bridge linking the distant shores of San Francisco Bay. Half-mad though he was, Norton had sense enough when he made his proposal in 1869 to suggest that the bridge be built by the same men who pushed the transcontinental railroad across the Sierra Nevada, the engineers and directors of the Central Pacific Railroad. In 1872, Charles Crocker, the Central Pacific's energetic chief engineer, proposed that a suspension bridge be built across the Golden Gate. Crocker's proposal, which was designed to facilitate rail traffic north of San Francisco, was backed up with detailed maps and cost estimates. But the idea was abandoned when the Central Pacific hit on the far more economic plan of transporting railroad cars by ferry across Carquinez Strait, the narrow channel that connects the northern reaches of San Francisco Bay with the delta of the Sacramento and San Joaquin rivers.

Serious talk of building a bridge across the Golden Gate was renewed in 1916 when James Wilkins, an engineer turned newspaper reporter, began a spirited editorial campaign in the *San Francisco Bulletin*. Pointing to the vast but still-untapped economic resources of the counties north of the bay, Wilkins stated that their development was inextricably tied to a safe, quick, and dependable transportation link with San Francisco. "[N]othing can hasten that development," Wilkins added, "more than the free circulation of modern life by a bridge across the Golden Gate."

But the natural obstacles to such an undertaking were substantial. Captains of sailing ships as far back as the eighteenth century knew the Gate to be a treacherous strait, with powerful tides, unpredictable currents, and steep, rocky shores that all but sealed it off from land access. Considering its location, at the mouth of a great inland water system that drains valleys and mountains extending hundreds of miles to the north, east and south, the Gate's forbidding power is not hard to understand.

A NARROW CLEFT IN THE COAST RANGE MOUNTAINS, the Golden Gate measures about five miles from ocean to bay. Its width varies from about two miles to as much as three or four, but in the narrow channel between Fort Point (on the San Francisco side) and Lime Point (on the Marin County shore), it narrows to just over a mile wide. Here the water reaches its greatest depth, about 382 feet, or deep enough to swallow a twenty-five story skyscraper and still leave room for ships to pass above it.

Fully forty percent of the land area of California is drained by rivers and streams that find their way to the sea through the Golden Gate. Upwards of twenty million acre feet of fresh water (enough to supply San Francisco for about 200 years) flow through the channel every year, with the greatest flow when the tide is rising or falling. When the tides change (about every six hours), the currents reach the prodigious volume of 4,600,000 cubic feet per second, or about seven times the flow of the Mississippi. In proportion to its width, the Golden Gate may contain the greatest flow of water anywhere in the world.

Winds add greatly to the Gate's treacherous character. In the spring and summer, gusts of forty miles per hour are not uncommon. In the winter, winds of gale force frequently howl through the channel, bringing with them torrential rains. Though sunshine frequently bathes the bay in golden light (it was the sunset behind the channel that prompted explorer John C. Frémont to dub it the "Golden Gate" in 1846), fog frequently hangs over the water. Much more common in the summer than at any other time of the year, the fog flows through the Gate like a river caught in the lens of a slow-motion camera. It envelopes the island of Alcatraz, then creeps eastward, where it collides with the hills of Berkeley and Oakland and spills into a giant fan that often clouds the whole bay.

James Wilkins's call for a bridge across the Golden Gate struck many as a pipe dream. If the treacherous currents of the channel were not a sufficient barrier to such a span, surely the wind or the fog would convince "sensible" men that the bridge could not be built. San Francisco's city engineer, Michael M. O'Shaughnessy, polled bridge engineers on the subject. They told him that the bridge could be built, but the cost (estimated at more than $100 million) was enough to convince any but the most foolhardy planners that it should

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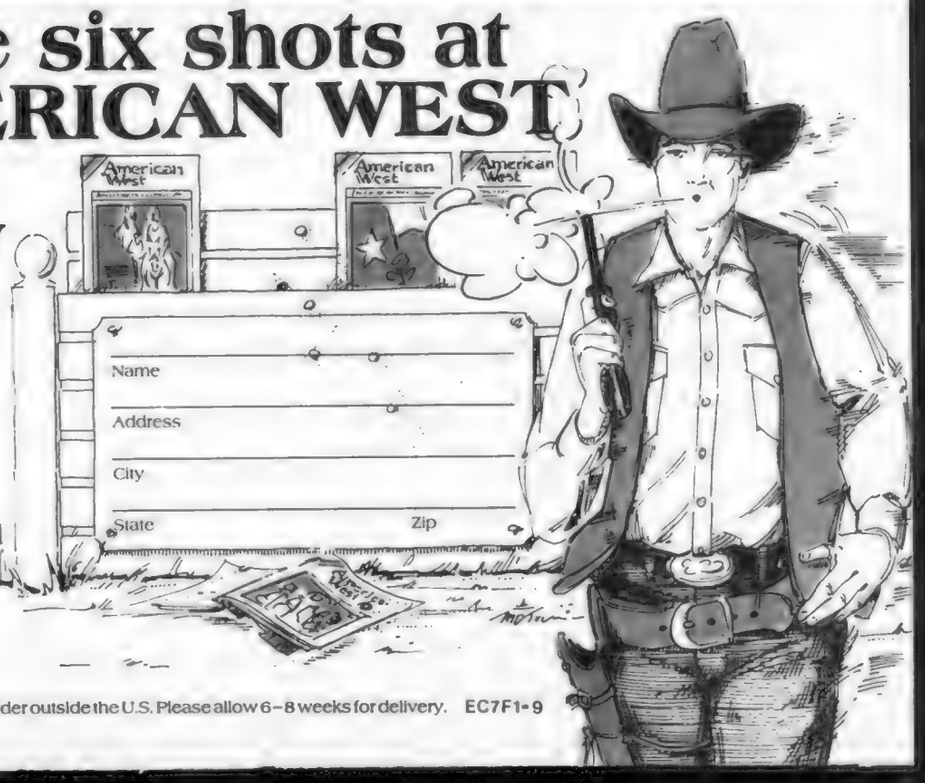

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not be built.

Joseph Strauss happened to be in San Francisco in 1917 to consult with O'Shaughnessy on some waterfront bridge projects. Born in Cincinnati, Ohio, trained in engineering at the University of Cincinnati, Strauss ran one of the country's busiest bridge-building firms from an office in Chicago. Almost offhandedly, O'Shaughnessy asked for Strauss's opinion of a bridge across the Golden Gate. "Everybody says it can't be done," the city engineer added, "and if it could be done, it would cost over $100 million."

If this inquiry seemed innocent enough to O'Shaughnessy, Strauss took it as nothing less than a challenge. A small man (he stood five feet tall and weighed 120 pounds), Strauss had always dreamed of building great bridges. He recognized that a bridge over the Golden Gate would be one of the greatest spans in the world. When his business on the San Francisco waterfront was done, Strauss hiked over the hills of the Presidio (the sprawling U.S. Army reservation that surrounds Fort Point), peered down into the swift-flowing waters of the Gate, and made calculations with a slide rule. Back in Chicago, the engineer prepared drawings, plans, and specifications for a mammoth bridge of steel and concrete that would span the Golden Gate between Fort Point and Lime Point. Presenting his plans to O'Shaughnessy in the summer of 1921, Strauss estimated that the bridge could be built for about $17 million.

THE BRIDGE THAT STRAUSS CONCEIVED IN 1921 was a far cry from the sleek suspension span that eventually crossed the Golden Gate. It had stout, steel-girdered cantilever sections on either end and a curving suspension span in the middle (Strauss thought that the Gate was too wide for a straight cantilever bridge and too windy for a straight suspension span). But the design and the engineer's attractively low estimate of the cost of construction were enough to spark serious civic interest in the project.

The San Francisco Board of Supervisors had already instructed O'Shaughnessy to determine if the Golden Gate was a suitable site for a great bridge. The city engineer, in turn, had called on the U.S. Coast and Geodetic Survey to take soundings in the channel, and when he received the results he passed them on to Strauss.

Strauss was convinced that the bedrock beneath the Gate was firm enough to support the largest bridge that he, or any other engineer, could put up; and he was just as convinced that civic leaders around the bay could be persuaded to finance its construction if they knew that it was both structurally and financially feasible. So Strauss embarked on an exhausting public relations campaign. He spoke at business and club meetings, before city councils and boards of supervisors, outlining his construction plans and explaining what a span across the Golden Gate could be expected to do for the economy of northern California. He testified before military boards, convincing the War Department in far-off Washington to abandon its traditional opposition to any man-made obstacle across the Gate. And with the support of legislators in San Francisco and nearby counties, he convinced the California

PHOTO BY PETER STACKPOLE

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(Top) ***Joseph B. Strauss, chief engineer for the Golden Gate Bridge, surveys its progress in 1935.*** **(Bottom)** ***In September of 1935 workmen on the wooden walkway under a cable at the north (Marin county) tower prepare rigging. San Francisco is in the background across the Bay.***

legislature to create a special governmental entity — called the Golden Gate Bridge and Highway District — with powers to levy taxes and sell revenue bonds.

At times it seemed as if the process of trying to convince everybody that the bridge not only *could* be built, but *should* be built, would go on forever. The War Department did not issue its conditional approval of the bridge until 1924. The legislature did not incorporate the Golden Gate Bridge and Highway District until 1928, and the voters did not authorize bonds until 1930. The U.S. Supreme Court did not finally settle all litigation over the bridge until 1932 (lawsuits had challenged both the engineering feasibility and the financial arrangements for the span), and construction did not get under way until January 1933.

The years of delay had brought technical developments that caused some unexpected changes in the bridge plans. Advances in metallurgy and the theory of lateral force deflection had convinced Strauss that his plans for a part-cantilever, part-suspension bridge should be scuttled in favor of a straight suspension span. It would extend an astounding 4200 feet across the Gate — more than two and a half times the length of the Brooklyn Bridge and fully 700 feet longer than the George Washington Bridge over the Hudson River (at that time the world's longest suspension span). Strauss's chief engineering assistant, Clifford E. Paine, had made important refinements in the structural plans, and Irving F. Morrow, a San Francisco architect, had designed sleek towers that tapered as they rose, emphasizing their height and giving the whole structure a soaring, Art Deco look.

Cost estimates for the bridge had risen from $17,000,000 to $27,165,000. And the financial market — buoyed by prosperity when Strauss submitted his first drawings but since weighted down by the worst depression in the nation's history — was wobbling badly. When the first bridge bonds were advertised for sale, only one bid was received, and that was so encumbered with conditions that the bridge directors were forced to reject it. Then Strauss called on A. P. Giannini, legendary founder of the Bank of America. Giannini listened courteously as Strauss explained the project and its plight, then went to his board of directors and announced: "San Francisco needs that bridge. We will take the bonds."

BUILDING THE BRIDGE ENTAILED WHAT STRAUSS called a "war with the forces of nature." Nowhere was the "war" more fiercely fought than in the treacherous waters of the Gate itself. Plans called for the north (Marin County) tower to be located close to shore, on an underwater ledge of rock about twenty feet below the surface. The massive concrete pier for the north tower was built with no more than the usual problems associated with building a concrete structure under water. But the pier for the south tower was a far more difficult undertaking.

The south tower was to be anchored in the channel, 1125 feet from the nearest land and in water averaging sixty feet in depth. Braving currents to place dynamite charges in the bedrock of the channel floor, divers found that they could work only at "slack" tide, that brief interval between the incoming and outgoing currents when the water is relatively static. To protect construction workers (and ultimately the tower itself) from the currents, Strauss and Paine devised a 100-foot deep concrete fender, or cofferdam, oval in shape and about as big as a football field. The fender would surround the south pier and keep the waves from pounding against its foundations.

The engineers had originally planned to float a giant caisson (a steel box about four stories high and weighing nearly eleven thousand tons) into the fender before it was completed, sink it to the channel floor, then use it as a base from which to build the tower. This was the way the Brooklyn Bridge (and every great water-based bridge built after it) had been anchored. But when the caisson was floated into place, it began to bob about so furiously that it threatened to demolish the fender. Summoned in the middle of the night to the scene of impending disaster, Strauss ordered his workmen to remove the caisson, tow it out to sea, and blow it up. Then, breaking with decades of bridge-building tradition, he had his men wall up the open end of the fender and seal the bottom with a forty-foot mat of underwater concrete. When the enclosure was sealed, he instructed the workmen to pump out the water and proceed to build the tower pier "in the dry." To everyone's amazement but Strauss's, the experiment worked like a dream. The south pier was completed in January 1935 and immediately acclaimed as an "engineering miracle."

The towers rose slowly above their concrete piers. Constructed of prefabricated cells of inch-thick steel, each thirty-five feet long and weighing about thirty-five tons, the towers were liberally coated with red lead paint to retard corrosion. When the last cell had been securely riveted in place, the towers soared 746 feet above the mean water surface of the channel, or roughly the height of a fifty-story skyscraper.

The next step was to drape the towers with suspension cables — gargantuan ropes of steel wire that would hold the roadway in place. Since it would have been impossible to raise cables weighing more than 25,000 tons to the level of a fifty-story building, Strauss's and Paine's plans called for aerial "spinners" to fabricate the cables in the air. (This was the way the Brooklyn Bridge had been built nearly fifty years before.) John A. Roebling & Sons of New Jersey, the firm responsible for designing and erecting the great Brooklyn span, was awarded a contract for "spinning" the greatest suspension cables the world had ever known.

Before the cables could be spun, catwalks had to be built and hoisted into place on each side of the bridge. Constructed of long steel cables crossed with redwood planks, the catwalks were slung between the towers in arcs, about three feet below the level at which the cables would hang. Then Roebling's huge, electrically powered spinners began their work. They crossed and recrossed the channel, day after day, week after week — hundreds, thousands, then tens of thousands of times — letting out long spools of wire about the thickness of a lead pencil. As the wire was let out, it was continuously measured and adjusted. When a total of 80,000 miles of wire had been unwound, the strands were compacted into cables, each 36 1/16 inches in diameter, firmly bound, and carefully

wrapped with wire. At their ends, the cables were anchored to massive steel eyebolts that, in turn, were imbedded in mammoth blocks of concrete and steel, buried in earth and rock to a depth of twelve stories. Each anchorage was capable of resisting 63 million pounds of pull from the cables.

AFTER THE FINAL STRAND OF CABLE WIRE WAS SET into place on May 20, 1936, the most dangerous part of the bridge work began — the job of hanging the steel and concrete roadway beneath the great cables. Steel suspender ropes were hung from the cables at intervals of fifty feet; then traveling cranes lifted huge steel beams and girders into place, where they were fastened to the ropes and firmly riveted together. Deck construction began at the towers and proceeded outward in both directions so as to balance the weight on either side of the towers. To protect the bridge workers from falling into the channel (the deck was more than 200 feet above the mean water line), a huge safety net was suspended beneath the beams and girders.

Newspaper reporters, who called the bridge workers' daily routine the "dance of danger," had begun to note that the bridge was cheating "the law of the concrete and steel." A rule of thumb in bridge-building was that for every million dollars spent in construction one human life would be lost. But in the more than three and a half years the Golden Gate Bridge had been under construction, more than $20 million had been spent and not a single life had been lost (in the same time, twenty-two men lost their lives building the San Francisco–Oakland Bay Bridge). This remarkable record was due in large measure to the safety net, which saved upwards of eighteen men from falling to death in the waters of the Gate. But the net was not enough to save a twenty-three-year-old steel worker when a traveling derrick fell over on the deck and crushed his body like a fly on October 21, 1936; nor could it prevent an even greater disaster on February 17, 1937, when a five-ton construction scaffold fell into the bay, taking with it a crew of men and a 2100-foot section of the safety net as well. Nobody knew how many men were on the scaffold when it collapsed until all the time cards were turned in at the end of the day. Then reporters were told the grim facts: ten men had died in the twisting, swirling currents of the Golden Gate that day.

The last beams and girders were in place and securely fastened, the concrete roadway was poured and finished, and lines marking the six broad traffic lanes (three in each direction) were all in place when the bridge was opened to the public in May 1937. As befits the completion of one of the greatest construction projects in the nation's history, the bridge had, not one, but two official opening days.

May 27 was designated as Pedestrian Day. From six in the morning until six in the evening men, women, and children swarmed over the bridge, strolled along its walkways, and promenaded along its empty roadway. Drinking soda pop and beer, munching hot dogs and peanuts, they admired the span's sweeping suspension cables, gawked at its soaring towers (when fog rolled in from the ocean, they discovered that the tops of the towers disappeared in the mist), and appraised its

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(Bottom) ***When strung, cables were bundles of 1/8" diameter wires. Here in June of 1936 workmen operate a machine that travels along the wires and compacts them into one large shape.*** **(Top)** ***With cables and suspender lines completed, workers build the roadway. Cranes lift the steelwork to the roadway where it is put on movable cars and then lifted in place by other cranes.***

A BRIDGEMAN REMEMBERS

PHOTO BY ROBERT PEPPING

Harold McClain recalls his experiences on the construction of the Golden Gate Bridge.

Harold McClain was one of the best in his day: a skilled ironworker who worked on some of the biggest construction projects in the country. Before signing on to the Golden Gate Bridge in the early 1930s, McClain helped to install steel in the Empire State Building in New York City (he was one of a small band of men who topped off that great skyscraper in 1930) and to raise the beams and girders of the soaring George Washington Bridge over the Hudson River. In California, he worked for a year or so on the San Francisco–Oakland Bay Bridge before transferring to the Golden Gate Bridge. He remembers his work on the Gate span with special pride. Now past eighty years old and living in retirement in Walnut Creek, California, McClain delights in sharing memories of the years he spent on the great suspension span at the ocean entrance to San Francisco Bay.

McClain remembers that jobs on bridge projects were highly sought after during the depression. The pay ($11 a day) was good, but beyond that, the jobs offered a special challenge and excitement — a chance to be part of a great undertaking. "I had the job nailed down before I got to California," McClain remembers with pride. "You see, I had a reputation as a pretty good bridgeman." Knowledge that two great suspension bridges — the San Francisco–Oakland Bay Bridge and the Golden Gate Bridge — were simultaneously rising in the West convinced the Indiana-born steelworker to leave New York and cross the continent to California.

McClain worked on almost every phase of the Gate span, from installing steel rods in the concrete piers and anchorages to wrapping the great suspension cables with galvanized wire. Much of the time he was employed as a "connector," guiding steel beams and girders into place and helping fasten them to the bridge's superstructure.

McClain remembers the bitterly cold weather of the Gate. "It wasn't just the cold," he says now, "it was the wind *and* the cold. You put those two things together and it's murder. You can't dress against it. It goes up your pants legs and it goes in your shirt. If you dressed so you'd be comfortable, well then you couldn't work. The Golden Gate Bridge was the coldest job I ever worked on — colder than any in the East." One day a pinhole leak developed in a water line on one of the catwalks about midspan. Water sprayed out in a fine mist during the night. "By morning," McClain says, "there was as fine a display of icicles as any Californian had ever seen. We kept a thermometer with us on the bridge, and it read twenty-six degrees."

The question McClain is most often asked about his work on the bridge is whether he was ever afraid of falling. The inquiry is natural enough, considering that the job required him to work at great heights above one of the most dangerous straits in the world. "I knew that it was dangerous work when I took the job," he says. "But it never bothered me. I was working in a dangerous trade — if I was stupid enough to do that kind of work and be afraid of it, I didn't belong there. You can't be afraid and do your work."

McClain talks about the special precautions that the bridge engineers and contractors took to protect the workers. Each man had a safety line attached to his belt, a line that was long enough to allow him to move about freely but not long enough to permit him to fall. And the line was spliced to his belt so it couldn't be removed.

McClain remembers the safety net that was suspended beneath the deck as something of an innovation — there were no nets on the George Washington or Bay bridges. He does not doubt that the net saved some lives (unofficial accounts peg the number of "saves" at eighteen), but he also credits it with saving work time, because it permitted the men to work more freely than they could have without it. "When you look down there and see nothing but the blinking of the waves," he says, "you're pretty careful. It's a little different when you know there's a net between you and the water. A lot of the men who went into the net wouldn't have fallen if the net wasn't there. I'm sure they worked with a little more abandon because of it."

McClain was at the south end of the bridge on February 17, 1937, the day a five-ton scaffold broke away from the underside of the deck and fell through the safety net, taking ten workers to their deaths in the water below. "I could see it as it went down," he says. "It sounded like gunfire as the manila ropes along each side of the net snapped — first on one side and then on the other. It was like a fusillade of pistol shots. We saw a long section of the net slowly drift from under the bridge. Then it finally snapped and sank from sight. We immediately quit work for the day. We always quit whenever there was a fatality."

McClain credits the strict safety rules enforced on the bridge with saving some lives. "If you broke one of the safety rules," he remembers, "you went home. And you didn't come back. If they caught any man showing off, that was the end of his job." All the men on the project knew that if their jobs weren't performed properly they could be replaced in an instant by any one of the hundreds of eager workers who were waiting to take their places.

Asked what the greatest satisfaction of the job was, McClain is quick to answer. "Just to have worked on the bridge. Being able to say that I took part in the building of something that is known and admired around the world."

The old bridgeman smiles. "It's a nice feeling, when you stop to think about it. There's only one bridge like that in the world. And I worked on it. How lucky can you get?"

Replacement of the entire roadway in the 1980s with a stronger and lighter deck and road surface added a new curve to the bridge, shown in this photograph taken in August of 1984.

PHOTO BY ROBERT E. DAVID, GOLDEN GATE BRIDGE, HIGHWAY AND TRANS. DIST

sleek light-standards and hand railings.

They gasped as they read pamphlets detailing the bridge's amazing statistics: There was enough wire in the great suspension cables to be wrapped more than three times around the earth at the equator. There was enough concrete in the anchorages, piers, and pylons to build a five-foot-wide sidewalk from San Francisco to New York and back again. The towers were more than twice as tall as the then-tallest skyscraper on the San Francisco skyline (the Russ Building), and the deck was high enough above the surface of the Golden Gate to permit the Statue of Liberty to stand between the water and the deck and still allow enough free air space for an airplane to fly between the top of the statue and the bridge deck. And they commented on the warm, red paint that covered the towers, cables, and railings. Officially "International orange," the color was not to everybody's liking. But most people found that it complemented the blue of the bay and the brown and green of the nearby hills, and nearly all agreed that it helped the towers and cables stand out clearly in the fog.

Vehicles were permitted on the bridge for the first time on May 28. At noon on that day, President Franklin D. Roosevelt pressed a telegraph key in Washington, D. C., and San Francisco responded with the loudest burst of noisemaking in its history. Automobile horns sounded, fog horns blared, church bells rang, and sirens wailed as the first cars moved out across the great span. When the figures for the first two days of operation were totaled up, officials announced that more than 20,000 cars and upwards of 200,000 pedestrians had crossed the bridge.

IN THE FIFTY YEARS THAT THE GOLDEN GATE BRIDGE has been open, it has become a fixture of San Francisco Bay. It no longer enjoys the distinction of being the world's longest suspension span (New York's Verrazano Narrows Bridge, opened in 1964 and measuring 4260 feet between towers, and Great Britain's Humber Estuary Bridge, opened in 1981 with a main span of 4626 feet, are both longer.) But the Golden Gate Bridge is still the most exciting, the most glamorous, and by general acclaim, the most beautiful bridge in the world. It is a structure of extraordinary character; a unique amalgam of grace and strength, force and delicacy; a man-made object that is almost perfectly wedded to its rugged natural setting; a sculptured monument of steel and concrete that is not only the principal ornament of one of the world's great harbors, but an indispensable part of its transportation system as well. A total of 3,326,521 vehicles passed through the bridge's toll gates in its first full year of operation. During the calendar year ending December 31, 1985, more than 37 million vehicles passed through the same gates, and bridge revenues totaled more than $24 million — or nearly as much as the total construction cost of the span in 1937.

Though the bridge has grown older, it never seems to age. Irving F. Morrow's towers — sleek, tapered, and uncluttered — seem as modern today as they were fifty years ago. And directors of the bridge district (now the Golden Gate Bridge, Highway and Transportation District) have made sure that the span is always in good repair. The job of sandblasting and painting the towers and deck is endless. From 1972 to 1976, all of the steel suspender ropes that connect the great cables to the deck were replaced (at a cost of $8 million); and from 1982 to 1986, the entire roadway was removed and replaced (in sections and at night, so as to minimize traffic disruption) with a new, stronger, and lighter deck and road surface (the bill for this work was more than $52 million).

Joseph Strauss, of course, took a prominent part in the bridge's opening ceremonies. The great span was the work of many people — engineers, designers, civic planners, financiers, divers, steel workers, welders, riveters, and ordinary laborers. But from first to last, it bore the unmistakable imprint of Strauss's bold vision and determination. He had devoted twenty years of his life to planning, designing, and building the bridge. When it was done, he composed a poem (penning "heroic" verses was one of his hobbies) to celebrate its completion:

> At last the mighty task is done;
> Resplendent in the western sun
> The Bridge looms mountain high;
> Its titan piers grip ocean floor,
> Its great steel arms link shore with shore,
> Its towers pierce the sky.

On the fourth anniversary of the opening of the span, the bridge directors erected a statue of Strauss near the toll plaza. It is a bronze figure, standing eight feet tall, that looks back from the bridge toward the skyline of San Francisco. Neither the poem nor the statue is very good — but nobody seems to care. The bridge itself *is* very good, and it is Strauss's real monument.

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Brian McGinty *is a frequent contributor to* AMERICAN WEST *and other regional and national magazines. He lives in San Francisco, not far from the Golden Gate Bridge.*

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***Dandelion Days Fair and Celebration* Mar. 14–15:** Jackson. Swing and sway to Dixieland jazz or catch the drama of a Wild West gunfight. (209) 223-0350

***Whale Festival* Mar. 28–29:** Fort Bragg. Sightings of migrating whales, a clam chowder cook-off, orchid show, arts and crafts fair, and gem and mineral show add up to a whale of a good time. (707) 964-3153

***Slug Fest* Mar. 15:** Guerneville. Banana slugs are raced, crowned, and then cooked at this sluggish festival. (707) 869-9033.

***Path of the Padres* Mar.–Jun., Sundays:** Los Banos. Bring lunch for boat rides up Los Banos Creek and a hike to the old padres' favorite hot springs. (209) 826-1196

***Big Hat Day Festival* Apr. 4:** Clovis. Wear your best ten-gallon Stetson to a rib cook-off and arts and crafts fair featuring live country-western music. (209) 299-7273

***International Teddy Bear Convention* Apr. 3–5:** Nevada City. Toy bears from around the world are entered in contests and displayed. (916) 265-5804

***Apple Blossom Festival* Apr. 4–5:** Sebastopol. A parade, dances, concerts, arts and crafts, and self-guided tours through blossoming apple orchards. (707) 823-3032

***Cherry Blossom Festival* Apr. 17–19, 24–26:** San Francisco. All things Japanese are featured, with a parade, fine arts show, dancing, food. (414) 922-6776

***Fisherman's Festival* Apr. 18–19:** Bodega Bay. Decorated fishing boats, arts and crafts, and music celebrate the opening of salmon season. (707) 875-3422

***Gold Nugget Days* Apr. 23–26:** Paradise. Sample barbecued buffalo and enjoy a donkey race, talent show, and parade. (916) 877-9356

***The Great Y-94 Chili Cook-Off* Apr. 25:** Madera. Lots of spicy food and fun as over fifty teams compete in the cook-off. (209) 674-8511

***Calaveras County Fair and Jumping Frog Jubilee* May 14–17:** Angels Camp. Townfolk hold a jumping-frog contest like the one in Mark Twain's humorous tale. (209) 736-2561

***Bay to Breakers* May 17:** San Francisco. Break out your jogging shoes for this seven-and-a-half mile run. (415) 777-7770

***Dixieland Jubilee* May 22–25:** Sacramento. Over 100 jazz bands from all over the world perform in selected spots around town. (916) 372-5277

***Golden Gate Bridge 50th Anniversary Celebration* May 23–25:** San Francisco celebrates the Golden Gate Bridge's fiftieth birthday in grand style, beginning with a three-day Bridge Fest at Crissy Field on the waterfront which features music, dance, arts, and cultural displays representing various ethnic groups in the city. On the night of Saturday the 23rd, the field rocks during the Bridgebeat concert with top-name entertainment. Early Sunday morning, join in an all-pedestrian trek across the bridge and then watch world-class milers run the bridge's length in the "golden mile." That afternoon, cars, planes, and boats manufactured in each of the bridge's fifty years pass by, and the jets of the Blue Angels soar above in formation. A dirigible derby pits blimp against blimp in a race from the Bay Bridge to the G. G. Bridge. Sunday night the Golden Anniversary television special is broadcast live across the country, and then the new lights on the two towers are illuminated for the first time. Spectacular fireworks from five different locations around the bay accompany the lighting. Monday, the antique cars and planes from Sunday's parade will be on display at various sites in the city. (415) 391-2000

***The Great Monterey Squid Festival* May 23–24:** Monterey. Discover delicious ways to prepare squid and watch colorful dancing and music. (408) 649-6544

***Kinetic Sculpture Race* May 23–25:** Arcata to Ferndale. Contestants maneuver their motorized sculptures in this zany thirty-five mile race over sand, mud, and water. (707) 443-5097

***Shakespeare Festival* May 24:** Quincy. Short scenes from various plays are performed following a Renaissance-style fair. (916) 283-0202

***Air Show* May 30–31:** Stockton. Military jets awe spectators with daredevil feats. (209) 334-1451

***Historic Trolley Festival* May–Oct.:** San Francisco. Restored trolleys from all over the world run regularly on Market Street. (415) 923-6162

***Rodeo* Jun. 13–14:** Livermore. Lots of fast-paced PRCA rodeo action. (415) 455-1550

***Nevada City Classic XXVII* Jun. 21:** Nevada City. Top-notch cyclists gear up for this forty-mile national bicycle race. (916) 265-2692

***Summer Bluegrass Festival* Jun. 19–21:** Grass Valley. Toe-tapping good times are provided by down-home bluegrass bands. (415) 949-2181

***Festival at the Lake* Jun. 5–7:** Oakland. Make merry at Lake Merritt by watching or taking part in scores of activities. The folklife program presents dance, music, and storytelling by local folk artists, who also demonstrate crafts native to their culture such as scrimshaw and Pueblo pottery. Children can learn circus skills or visit the computer tent and other science booths. Basketball, tai chi, and lawn bowling are part of the sports program, along with barefoot waterskiing shows. Two stages feature professional music and dance as well. (415) 893-0677

***Scandinavian Midsummer Festival* Jun. 20–21:** Ferndale. Lively folk dancing adds verve to ethnic food and crafts displays. (707) 786-9853

***Water Festival* Jul. 3–5:** Sacramento. In the great saloon race, boats race on the river between bars. Join the "anything that floats parade," or just watch from the sidelines. (916) 442-8370

***Old-Time Fiddling Championships* Jul. 4:** Quincy. Listen as contestants fiddle away. (916) 283-0432

***Monte Rio Rocky Beach Games* Jul. 4–5:** Monte Rio. Take part in volleyball games, a watermelon grab, and other beach-party fun. (707) 887-1388

***Monterey Bay Theatrefest* Jul 11–Aug. 2:** Monterey. Free performances of favorites like *The Count of Monte Cristo* and other plays like *Bouchard Attacks Monterey*. (408) 649-6852

***Bach Festival* Jul. 13–Aug. 2:** Carmel. Treat your ears to delightful performances, including some at the Monterey Bay Aquarium. (408) 624-1521

***Major League Baseball All-Star Game* Jul. 14:** Oakland. Come see the hottest players of the season show their stuff. (415) 638-4900

***San Francisco Marathon* Jul. 19:** San Francisco. One of the nation's top marathons. (415) 681-2323

***Gilroy Garlic Festival* Jul. 24–26:** Gilroy. Discover all the yummy ways to use garlic and enjoy big band, mariachi, bluegrass, and rock music. (408) 842-1625

***Steinbeck Festival* Jul. 31–Aug. 3:** Salinas. Readings from Steinbeck's novels, short stories, films, and lectures, plus tours of the Steinbeck family homes and historical churches honor John Steinbeck. (408) 758-7311

***Paul Bunyan Days* Aug. 4–7:** Fort Bragg. Have fun at a logging show, parade, and an arts and crafts fair. Kiddy games entertain the children. (707) 964-2406

***Siskiyou Golden Fair* Aug. 5–9:** Yreka. A rodeo, destruction derby, logging show, and country singer Lee Greenwood entertain the crowds. (916) 842-2767

***California State Fair* Aug. 21–Sep. 7:** Sacramento. High-tech exhibits, a rodeo, horse racing, a carnival, and big-name entertainment highlight this popular fair. (916) 924-2000

***Victorian Days in the Park* Aug. 29–30:** San Mateo. Go for an old-fashioned carriage ride, view fashions of the Victorian period, and visit an antique car show. (415) 574-6441

***Scottish Gathering and Games* Aug. 30–31:** Santa Rosa. The 122nd annual gathering features Highland games, food, and crafts. (415) 883-0264

SOUTHERN CALIFORNIA

***Fiesta de las Golondrinas (Return of the Swallows)* Mar. 19:** San Juan Capistrano. The Mission celebrates the spring return of the swallows with flamenco dancers and a mariachi band. (714) 493-1424

***Toyota Grand Prix* Apr. 3–5:** Long Beach. Top race-car-driving talent including the likes of Mario Andretti zoom through the course. Movie celebrity drivers take part, too, in one of four races. (213) 437-0341

***La Fiesta* May 13–17:** San Luis Obispo hosts a big party to celebrate its Spanish heritage, including ethnic costumes, music, and dance. (805) 543-1710

***Grubstake Days* May 22–25:** Yucca Valley. Open wide for the pie-eating contest or participate in horseshoe, golf, or arm wrestling tournaments. (619) 365-6323

***Semana Nautica* Jun. 27–Jul 5:** Santa Barbara. Play is the name of the game at this summer sports festival, with everything from hang gliding to cricket to windsurfing. (805) 966-3757

***Weed and Fine Arts Show* Aug. 23–Sep. 7:** Julian. Local artists display weeds and pods in creative arrangements. (619) 765-1857

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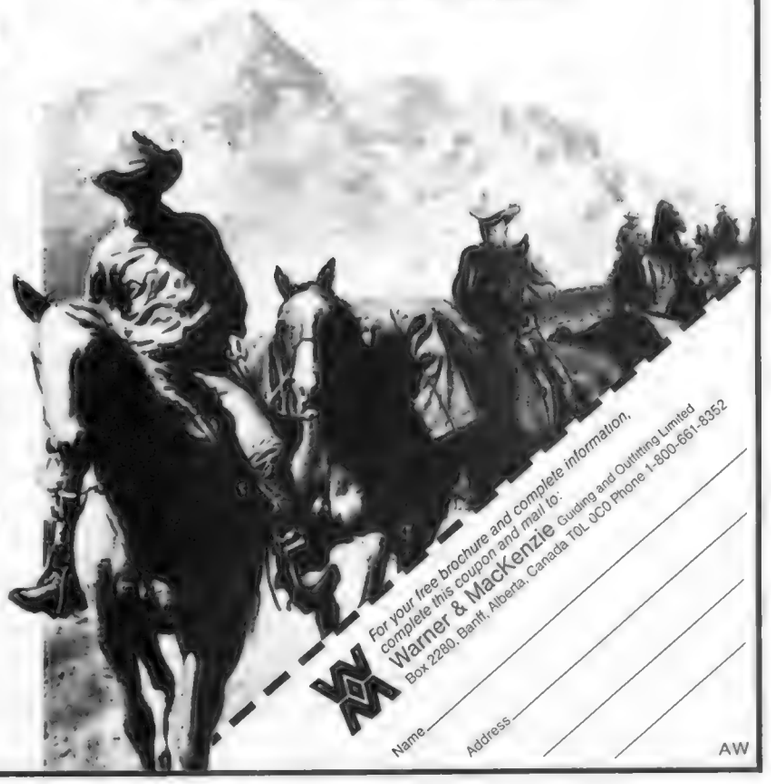

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Name _____ Address _____

AW

TRAVEL CALENDAR

March through August 1987

Come join the fun this spring and summer by taking part in the entertaining events listed in AMERICAN WEST's semiannual travel calendar. You'll find festive ethnic celebrations, carnivals, sports competitions, or hoedowns in every state west of the Mississippi. Since dates and times can change without notice, please check in advance, using the telephone numbers listed for each event.

ALASKA

Alaska Division of Tourism
P.O. Box E
Juneau, Alaska 99811
(907) 465-2010

Fairbanks Ice Festival
Mar. 13–22: Fairbanks. The Open North American Championship Sled Dog Race is the highlight of the celebration marking the end of winter and the beginning of the spring ice break-up. Other activities include an ice sculpture contest, snowshoe softball, Ice Queen and Snow King pageant, and the Ice Man Classic triathlon. (907) 452-1105

Little Norway Festival
May 15–17: Petersburg. The people of Petersburg dress up in authentic Norwegian and Viking costumes in celebration of Norwegian Independence Day. Pageants, skits, youth folk dancing, and a Norwegian fashion show are all part of the festivities. (907) 772-3646

All Alaska Logging Championship
Jun. 27–28: Sitka. World-class competitors participate in seventeen logging events, including tree-climbing and tree-topping contests, cable splicing, and the hook tender (foreman) race. (907) 747-2225

Moose Dropping Festival
Jul. 11: Talkeetna. Good times are in store for all who attend this unique festival. In addition to the parade, good food, and homemade pie auction, visitors can enjoy watching or participating in the moose toss game. The game involves throwing peanut-sized moose droppings on a numbered board. Is your throwing arm in gear? (907) 733-2487

COURTESY SNOWMASS HOT AIR BALLOON RACE

Alaska State Fair
Aug. 28–Sep. 7: Palmer. Come to the fair and try for prizes in homesteader events such as potato digging, wood chopping, and water hauling. Or sit back and watch a rodeo, horse show, logging show, or wrestling tournament. (907) 745-4827

Alaska Seafest
Aug.: Ketchikan. Relay racers will be trying hard to hold onto their greased salmon and run to victory in a wacky race, just one of the crazy events held in celebration of Ketchikan's fishing industry. The mood is set for merriment as contestants participate in boat-bailing, flour-bombing, and beer-drinking contests. (907) 225-6166

ARIZONA

Arizona Office of Tourism
1480 East Bethany Home Road, #180
Phoenix, Arizona 85014
(602) 255-3618

Arizona Woodcarvers 8th Annual President's Show
Mar. 2–6: Phoenix. This comprehensive exhibit of carved-wood art features painted and unpainted figures, abstract and realistic work, relief and in-the-round vignettes by nationally and internationally recognized artists. Daily carving demonstrations and special displays of winning pieces highlight the event. (602) 261-1005

San Xavier Wa:k Pow Wow
Mar. 14–15: Tucson. The beat of the drum fills the air as you watch traditional dances of Southwestern Indian tribes. Also included in the festivities are footraces, a fiddle contest, American Indian arts, crafts, and games. (602) 294-0436

Tolleson Whoopee Daze
Apr. 4–6: Tolleson. Celebrating the end of winter's work, this community kicks up its heels with a parade, carnival, softball and tennis tournaments, 3K and 5K runs. (602) 936-7111

Prescott Frontier Days
Jun. 30–Jul. 5: Prescott. You'll see some mean bulls and some hard-riding cowboys at the rodeo held during Prescott Frontier Days. Also included in this week-long event are a western art exhibit, donkey softball game, boot race, hose-cart race and more. (602) 445-3103

Hopi Craftsman Exhibition
Jul. 4–9: Flagstaff. Colorful displays of American Indian arts and crafts are featured at this six-day exhibition sale. The Hopi show is one of three exhibition sales held this summer at the Museum of Northern Arizona. The Navajo Craftsman Exhibition runs Jul. 25–Aug. 2 and the Zuni Craftsman Exhibition from Sep. 5–9. (602) 774-5211

ARKANSAS

Department of Parks and Tourism
One Capitol Mall
Little Rock, Arkansas 72201
(501) 371-7777

Photo Float
Apr. 25: Pinnacle Mountain State Park, Roland. Say "cheese!" Professional photographer Allen Wrols leads a park sponsored all-day canoe trip down the scenic cypress-lined Little Maumelle River on a photo excursion

suitable for shutterbugs of all levels of expertise. Bring rain gear, a waterproof camera container, and lunch. (501) 868-5806

Cajun Night
May 16: Morrilton. Mmm, mm, fancy cooking Cajun-style will whet your appetite with delectable shrimp, crawfish, gumbo, and chicken. Dixieland jazz and music by a dance band will help you digest all that Cajun cookery. (501) 354-4589

Spring River Canoe Races
May 23–25: Hardy. Make like a duck and paddle your heart out in canoe races for men, juniors, women, and children, then take in some well-needed vittles at a "Memphis in May" barbecue cook-off. (501) 856-3249 or 257-3986

Fourth Annual John Huddleston Day
Jun. 13: Crater of Diamonds State Park, Murfreesboro. Hunt for "a girl's best friend" during a diamond dig, look for hidden treasure, and take aim at a horseshoe-pitching contest, all to commemorate John Huddleston, who found his first diamond here in 1906. (501) 285-3113

One Hundred Head Bullriding Spectacular
Aug. 8–9: Clinton. Furious, twisting dynamos of energy explode from the chute as cowboys dig in their spurs and try to hold on for the rocketing ride. (501) 745-2240

CALIFORNIA

See special listing following "Span of Gold."

COLORADO

Colorado Tourism Board
1625 Broadway, Suite 1700
Denver, Colorado 80202
(303) 592-5410

Mountain Man/Mountain Woman
Apr. 11: Pueblo. Boys and girls ages 11–14 can attend a workshop that gives them the opportunity to experience a day in the life of a mountain man or woman. They'll learn about the workings of a muzzle-loader, how to throw a tomahawk, and how to start a fire with flint and steel. In addition, they will be playing games that were popular in the West during the early 1800s. (303) 564-5274

National Junior College Baseball World Series
May 23–Jun. 1: Grand Junction. If the thought of a line drive into center field makes your heart pump a little faster, come join the action as the ten regional winners of junior college baseball tournaments compete for the national championship. (303) 242-3214

Colorado Music Festival
Jun. 18–Jul. 31: Boulder. Amid the natural beauty of the Rocky Mountains, an internationally recognized festival under the direction of Giora Bernstein presents a seven-week series of full symphony orchestra, chamber orchestra, and chamber music concerts. (303) 449-1397

Telluride Jazz Festival
Jul. 16–19: Telluride. Spectacular scenery combined with performances by great jazz artists set the mood for a fabulous weekend of musical entertainment. (800) 525-3455

Boom Days
Aug. 7–9: Leadville. Relive the excitement of the gold- and silver-rush days as you participate in the activities and shenanigans planned for this festive event. Old-fashioned gun fights, burro races, bed races, a rock-drilling contest, and a mucking contest are all on hand for those who want to catch the spirit. (303) 486-3900

Great Western Rocky Mountain Brass Band Festival
Aug. 14–16: Silverton. Musicians throughout the country come to participate in this all brass band music fest. Gather round the trumpets, cornets, and sousaphones in Memorial Park, and treat yourself to a variety of pre-1900 tunes. (303) 387-5654

HAWAII

Hawaii Visitors Bureau
2270 Kalakaua Avenue, Suite 801
Honolulu, Hawaii 96815
(808) 923-1811

Kona Stampede
Mar. 15–16: Honaunau, Kona, Hawaii. Well podner, don't fret, this stampede has all your favorite rodeo events as well as a Hawaiian one called the poo-waiu. If you want to know more about it, shine your spurs and get on over. (808) 885-7941

O'Neil Invitational International Wavesailing Competition
Mar. 18–30: Ho'okipa Beach Park, Maui. Be there to see all the excitement in the surf off Ho'okipa beach as top athletes from twelve countries compete in this windsurfing event. (808) 579-9765

Fitness Fair
May 27: Poipu, Kauai. This multisport event selects the best all-around athlete. Sit-up and push-up contests, 5K and 10K runs, and a 15K bike race test the body's endurance. (808) 742-9391

COURTESY OKLAHOMA CITY CHAMBER OF COMMERCE

International Festival of the Pacific
Jul. 13–19 (tentative): Hilo, Hawaii. A Pageant of Nations climaxes a week-long celebration with costumes and dances from various countries. Visit the city-wide event, see the bonsai and antirrhinum displays, the island-cooking shows, and a paper-lantern parade. (808) 961-6123

Queen Liliuokalani Keiki Hula Competition
Aug. 21–22: Honolulu, Oahu. Watch poetry in motion at a competition established to encourage young people to perpetuate the culture of Hawaii through the art form of the hula. Five hundred children, accompanied by chants, pahus (drums), bamboo pipe organs, ukuleles, and pianos, perform both ancient and contemporary hula styles, in both single and group categories. (808) 521-6905

IDAHO

Idaho Travel Council
Capitol Building, Room 108
Boise, Idaho 83720
(800) 635-7820 or (208) 334-2470

Western Classic Rodeo
Mar. 19–21: Moscow. Yee-haw! Whirling dervishes of riders and horses explode across the arena and wide-eyed calves try to avoid expertly thrown lassoes at this exciting display of buckaroo talent and grit. (208) 882-3581

Fantastic Fish Feed
Early Apr.: Stanley. Talk about a whopper! Eager fishermen reel in massive steelhead

COURTESY BLUE RIVER MOUNTAINEERS

trout weighing as much as thirty pounds—imagine the ones that get away. The fish are donated to a community barbecue, where all are welcome to eat hearty. (208) 774-3661

Mule Days

Jun. 20–21: Orofino. Mule owners bring their stubborn charges from across the country to display the animals' finer points in a mule show. Tippy canoe and raft races down the Clearwater River, a Western barbecue, and an arts and crafts fair are held for those of a less mulish inclination. (208) 476-4335

Grand Teton Hot Air Balloon Races and Great American Outdoor Festival

Jul. 2–5: Driggs. Those daring young men (and women) in their flying machines cross the skies in ultralight planes and gliders and race about in hot-air balloons playing hare and hound. Back on the ground, the Federal Aviation Administration sponsors a density altitude seminar for high-altitude pilots, and car fanatics can take part in an antique-car cruise. A rodeo sets off the 4th, while a BMX bicycle show provides two-wheeled entertainment. (208) 354-1181

Buggy Whip Festival

Jul. 18–19: Cottonwood. Hark back to the early 1800s with an old-time medicine show (the "cure" was often worse than the ailment), a big hat contest, and a bang-up shoot-out between the good guys and the bad guys. (208) 962-3391

IOWA

Visitors & Tourism
600 E. Court Avenue, Suite A
Des Moines, Iowa 50309
(515) 281-5536

St. Patrick's Day Celebration

Mar. 13–15: Emmetsburg. Put a twinkle in your eye and attend a patriotic tea, "around the loch" 10K fun run, Irish stew lunch, volleyball tournament, and a big St. Paddy's parade replete with sky divers, bagpipe players, and a visit by an Emerald Isle dignitary. (712) 852-4326

Midwest Country Music Festival

May 22–25: Ottumwa. Rain or shine, this show goes on. There'll be smiles aplenty as heads nod in time to down-home tunes by a national guest star and local bands. Listeners can also comb the flea market for that one-of-a-kind find. Camping facilities available. (515) 682-8283

Riverboat Days

Jul. 2–5: Clinton. Watch daring sky divers plunge from above or take flight yourself in a helicopter ride. A lumberjack show, tractor pull, mud-volleyball tournament, waterskiing show, and boat races are topped off with performances by big-name entertainers. Box Car Willy and Donny and Marie headlined last year's show. (319) 243-9400

Grain Harvest Festival

Jul. 25–26: Urbandale. Helping hands join together to harvest hay the old-fashioned way with steam-engine threshers and horse-drawn hay racks. Horse and antique-tractor plowing competitions let everyone know whose furrows are the straightest. (515) 278-5286

Jet Rally/Fun Fly

Aug. 12–16: Ida Grove. The world's largest aviation festival for radio-controlled aircraft, both jet and propeller types. Full-scale acts include air shows in Christien Eagle planes and the Silver Bullet, the world's smallest manned jet aircraft. Forums on sky diving and all phases of radio-controlled-plane modeling give the lowdown on high flying. (712) 364-3165

KANSAS

Kansas Dept. of Commerce
Travel and Tourism Division
400 Southwest 8th Street, 5th floor
Topeka, Kansas 66603
(913) 296-2009

Piper Prairie Days

May 2–3: Piper. The competition might be tough, but spirits are high as enthusiasts get ready to enter the mud-a-thon. Who can travel the longest distance in a mud hole on a three- or four-wheeled motor vehicle? Additional events in this family-fun fest include a parade, mud volleyball, coed softball, a country dance, an antique show, and an antique tractor pull. (913) 721-2088

The Good Ol' Days

Jun. 6–7: Fort Scott recreates an 1899 street fair with a quilt show, an exhibition of railroad memorabilia, and folk art demonstrations of spinning, weaving, and whittling. If that sounds a bit tame for you, there are also fire-eaters, sword-swallowers, stilt-walkers, a 10K run, a bed race, and a sailboat regatta. (316) 223-2334

Wah-shun-gah Days

Jun. 12–14: Council Grove. To celebrate its history, Council Grove holds a festival that has something for everyone. Named after the last Kaw Indian Chief to reside in Kansas, the event will include a Kaw Indian Pow Wow, a waterskiing tournament, and a petting zoo. (316) 767-5413

Hell Creek Hoedown

Jun. 13–14 (tentative): Otoe State Park near Wilson. Bring your favorite musical instrument and take part in an old-time music festival. All amateur musicians may come and play. (913) 658-2465

Kansas's Biggest Rodeo

Jul. 30–Aug. 1: Phillipsburg. Some of the finest riders, calf-ropers, and bulldoggers will be on hand to entertain you. (913) 543-5031

Santa Fe Trail Revisited

Aug. 7–16: Topeka. Would you like to know more about cowboys, ornery cattle, and those long trail drives? If so, join Leo Oliva, professor of history, on a guided bus tour of the Santa Fe Trail. The tour stops at points of historical interest and features guest speakers along the way. (913) 994-6253

LOUISIANA

Office of Tourism
P. O. Box 94291
Baton Rouge, Louisiana 70804-9291
(504) 925-3860

Irish-Italian Parade
Mar. 22: Kenner. With all the spirit and good humor of both Irish and Italian heritage, this parade will have you dancing in the streets. Members of marching clubs will hand out flowers (if you give them a kiss), cabbages, potatos, Italian lucky beans, and a few surprises. (504) 468-7228

Cajun Country Opry
May 15–17: Houma. Dance the night away to the rhythm of Cajun, bluegrass, country, and zodico music. Learn the swamp stomp and the Cajun two-step. Twenty-two bands will entertain you in picturesque Grand Bois Park. (504) 872-0297

Mudbug Madness Festival
May 28–30: Shreveport. Mudbugs, also known as crawfish, will be fished for, raced, and consumed in vast quantities during a three-day festival aimed at promoting togetherness and understanding among all the people of Louisiana. (318) 222-7403

Festival International de Louisiane
Jun. 28–Jul 5: Lafayette. French-speaking cultures and their global influence are viewed through both the performing and visual arts at a week-long celebration. (318) 233-1020 or 232-2808

Southwest Louisiana Fishing Club's Deep Sea Fishing Rodeo
Jul. 3–5: Off the coast of southwest Louisiana near Lake Charles. Though there aren't any bucking horses or brahma bulls here, the action can be just as hard hitting as that at any regular rodeo. Special prizes will be awarded for the largest speckled trout and tarpon caught. (318) 477-6773 or 477-1325

NSU/Natchitoches Folk Festival
Jul. 17–19: Natchitoches. Folk musicians, storytellers, cooks, dancers, and craftsmen gather to celebrate Louisiana's unique heritage. Come hear all types of music and see all kinds of musical instruments made and repaired. Creole cooks will serve catfish, Jambalaya, and Natchitoches meat pies. Demonstrations and exhibits include saddle repairing, duck-decoy carving, blacksmithing, fishnet and trap making, and pottery making. (318) 357-4332

MINNESOTA
Minnesota Office of Tourism
250 Skyway Level
375 Jackson Street
St. Paul, Minnesota 55101
(800) 328-1461 or (800) 652-9747

Medina Spring Music Festival
Apr. 9–11: Medina. Put on your dancing shoes, pick a nimble partner, and get set to polka and waltz the night away to old-time tunes. (612) 478-6661

Wild West Days
May 22–25: The town of Zimmerman lets loose with a smash-'em crash-'em demolition derby, rootin', tootin' PRCA rodeo, carnival, and a flea market. (612) 856-2034

The 30th Annual Minnesota Inventor's Congress
Jun. 12–14: Redwood Falls. Fascinating displays and demonstrations of new tools and gadgets by U.S. and foreign inventors feature the world's latest brainstorms. Anyone may attend educational seminars on marketing his invention. Past creations premiered here include the shopping cart, quad cane (four-legged), Rolite trailer, skid-steer loader, and the gripper, a device that secures a rope without knots. (507) 637-2344 or in Minn. (800) INVENT-1

Woodtick Races
Jun. 13: Deerwood. Tick hunters comb the countryside for speedy ticks to race in timed trials on a specially prepared race board. The top two ticks face off, and a prize goes to the lucky owner of the winning woodtick. (218) 546-5313

Grand Portage Rendezvous Days
Aug. 8–9: Grand Portage. Trappers and traders come together for a weekend of canoe races, a horseshoe-pitching tournament, and turkey shoot (using clay pigeons). Voyageur brigades set up an old-style encampment, and Chippewa, Winnebago, and other Indians hold colorful powwows. (218) 475-2401

COURTESY PAUL MASSON WINERY

MISSOURI
Missouri Division of Tourism
P. O. Box 1055
Jefferson City, Missouri 65102
(314) 751-4133

St. Pat's Celebration
Mar. 12–14: Rolla. Don the green and watch elaborate mechanized floats wind their way through town to the music of marching bands in the University of Missouri's St. Pat's parade. Some students dress up as St. Pat and his "court," while others are "knighted" for their outstanding abilities. (314) 341-4328

Lewis and Clark Rendezvous
May 15–17: St. Charles. Buckskinners resurrect an authentic 1804 camp, offering crafts and food from the time of Lewis and Clark. Keen-eyed competitors take aim at a black-powder shoot, and two men are court-martialed in a reenactment of an actual event that took place during the 1804 expedition. (314) 946-7776

Harry's Hay Days
May 15–17: Grandview. Townfolk celebrate the fact that "give 'em hell" Harry S. Truman owned a farmhouse in Grandview for twenty years with a parade, bicycle race, 5K run, ice-cream social, carnival, and even a "Harry and Bess" look-alike contest. (816) 761-6505

Jubilee Days
Jun. 4–7: Warsaw. Get down and dirty at the mud-marathon pull as four-wheel-drive vehicles send gooey globs of mud flying. Cleaner fun includes an old-fiddlers contest and tug of war, along with a performance by a country-music singer. A carnival entertains the young 'uns. (816) 438-6614

Ragtime Festival
Jun. 4–7: Sedalia. Dance to the sound of your favorite ragtime tunes performed live, and take part or listen in on a ragtime music contest. A seminar on ragtime will also be held. (816) 826-2271

Hillbilly Days
Jun. 12–14: Bennett Spring State Park, Lebanon. Granny and Uncle Jed would drive out from Beverly Hills for this hillbilly jamboree. Continuous live country-western music and a fiddling contest get toes tapping, while canoe races and a greased-pig race bring out a competitive spirit. Square dancing and a horseshoe-pitching contest also help put everyone in a festive hillbilly mood. (417) 532-4307

MONTANA

Travel Montana
Department of Commerce
1424 9th Avenue
Helena, Montana 59620
(800) 548-3390 or (406) 444-2654

Montana State Gelände Championship
Mar. 7–8: Snow Bowl. Outrageous! Skiers in downhill equipment go for distance off specially prepared ski jumps. (406) 549-9777

West Yellowstone's Annual Winter Festival
Mar. 13–15: West Yellowstone. If you like snowmobile adventures, don't miss this festival. Highlights include a poker ride, radar run, and power pull. If skiing is your cup of tea, check out the Jolly Rancher Yellowstone Rendezvous cross-country ski race held the previous week, on the 7th. (406) 646-7701

Milk River Raft and Canoe Race
Jun. 13: Havre. Kayaks, canoes, aluminum boats, homemade crafts, and anything else that does not have a motor can be entered to compete for trophies. Don't worry about white water; participants may even have to pull their crafts over sandbars in some spots. Be at the finish line to congratulate the hearty racers. (406) 265-1594

Wild Horse Stampede
Jul. 10–12: Wolf Point. Lots of fast-paced action is in store for enthusiasts who attend one of Montana's oldest rodeos. Watch riders as they try to catch, saddle, and ride bucking horses in the wild horse race. (406) 653-2012

North American Indian Days
Jul. 9–12: Browning. The Blackfeet Indian Nation hosts tribes from all over the U.S. and Canada at a four-day encampment. Visitors can see traditional dances, arts, and crafts and taste Indian fry bread, tacos, and berry soup. (406) 338-7276

Red Lodge Festival of Nations
Aug. 1–9: Red Lodge. To preserve its rich cultural heritage, this city devotes a day to each of the nationalities of its original inhabitants. Exhibits, samplings of food, flower shows, and numerous activities will take place in the schools, stores, and civic center. (406) 446-1905

NEBRASKA

Nebraska Division of Travel and Tourism
Department of Economic Development
P. O. Box 94666
Lincoln, Nebraska 68509
(800) 228-4307

Country Spring Festival
Apr. 25–26: Lincoln. At this nineteenth century festival, adults can learn about French intensive gardening and herb gardening, while children attend kite-building classes. Cooking-with-herbs classes, bread-baking and butter-making demonstrations, old-fashioned games, and a scarecrow contest are a few of the activities visitors can enjoy. (402) 423-6138

German Heritage Days
May 29–31: McCook. Watch area businessmen try to dribble a basketball while wearing boxing gloves and flippers or see firemen compete in ladder climbing contests. Local restaurants will be serving wiener schnitzel, strudel, and sauerkraut pizza (try it, you'll like it). Visitors can take a ride in a hot air balloon, watch a parade, or attend an arts and crafts show. (308) 345-3200

Jolly Ringers Open Horseshoe Tournament
Jun. 1 and Jul. 4: Lexington. Tired of basketball, baseball, and football games? Watch the tension build as men, women, boys, and girls compete in point cancellation horseshoe games. If spectator sports aren't for you, join the action — anyone can enter and try for a trophy. (308) 324-2778

Centennial Celebrations
Jun. 11–14: Verdigre, the self-proclaimed kolach capital of the world, is celebrating its 100th birthday and invites all to attend the party. A kolach is a fruit-filled pastry, and this tiny town, population 600, plans to have over 10,000 for sale. Join them, watch the parade, attend the dance, go to the barbecue, and try a mouth-watering kolach. (402) 668-2266

Coed Mud Volleyball Tournament
Jul. 12 (tentative): Alliance. Spectators had better be careful, because the mud will be flying during these zany games. Each team, consisting of three men and three women, tries to follow the basic volleyball rules while playing in the mud and muck. (308) 762-1520

PHOTO BY KEN GALLARD

NEVADA

Nevada Department of Tourism
Capitol Complex
Carson City, Nevada 89710
(702) 885-3636

Cinco de Mayo Chili Cook-Off and Celebration
May 2–3: Virginia City. Hot and spicy chili's just the tip of the iceberg (or volcano, as the case may be) at this gala gathering. Dance to live jazz and other music and enjoy a festive Cinco de Mayo parade. (702) 847-0500

Old-Timers Team Roping
May 22–24: Winnemucca. Teams of two old-timers show young whippersnappers just how a lariat should be thrown. Anyone forty or more years of age can enter the 120-year-old, 110-year-old, and 100-year-old competitions, provided the combined age of the team equals the age category. Open roping on the last day lets those still a bit wet behind the ears show off their talents, too. (702) 623-3587

Great Lake Tahoe Sternwheeler Race
May 25: Lake Tahoe. The *MS Dixie* takes on the *Tahoe Queen* as these two updated elegant sternwheelers race across Lake Tahoe. Back on shore, you can try to drop others in the drink at the dunk tank. An air show and carnival may also be on the agenda. (702) 588-3508

Wild Burro Days
Jun. 13–14: In memory of the sure-footed burros that were used years ago in the mines, Pioche hosts wild burro races, donkey baseball (players have to field and hit the ball and run the bases on donkeys), a pool tournament, horseshoe-pitching tournament, and fishing contest. (702) 962-5131

Goldfield Treasure Days
Aug. 1–2: Goldfield. The area may be picked clean of naturally occurring gold, but folks here go out and hide their own for the annual treasure hunt. If you're the barfly type, then the world championship bar-stool sitting should be right up your alley. A parade, barbecue, street dance, and arts and crafts show offer something for those less accustomed to elbow bending on a bar stool. (702) 485-9957

Lovelock's Frontier Days
Aug. 1–2 (tentative): Lovelock. Watch a hilarious relay as contestants try to rope a steer, carry an egg on a spoon in their mouths, ride a tricycle, and run through sets of tires. If strength rather than coordination is your forte, try your hand at the weight-bearing contest. Enjoy also a parade, street dance, flea market, and mucking contest. (702) 273-7213

NEW MEXICO

New Mexico Economic Development and Tourism Department
Bataan Memorial Building
Santa Fe, New Mexico 87503
(800) 545-2040 or (505) 827-6230

Grand Marnier Chef's Ski Race

Apr. 1–5: Taos. Can the country's top chefs cut the mustard on the ski slopes as well as in the kitchen? Find out as they race downhill. Later, you can sample evidence of their culinary expertise. Past participants include Andre Soltner of Lutece and Jacky Ruette of Prunelle and La Petite Marmite. (505) 776-2291

Great Rio Grande Raft Race

May 16: Corrales. Any raft or boat that can float is eligible for this wet, eight-mile race down a moderate-white-water stretch of the river. A fifteen-mile canoe race is also held. (800) 321-6979 or (505) 766-7427

Dairy Day Great Milk Carton Boat Race

Jun. 6: Roswell. Don't be cowed by this event! Collect your wits and cardboard milk cartons to fashion a seaworthy vessel and then take to the lake to race for prize money. (505) 624-6870

Jazz/Bluegrass Concerts & Madrigal Melodrama

Jul.–Aug.: Madrid. Alternate weekend performances of cool jazz and spirited bluegrass are featured, along with old-fashioned melodrama every weekend in this one-time ghost town. (505) 473-0407 and (505) 473-0743

Santa Fe Chamber Music Festival

Jul. 12–Aug. 24: Santa Fe. Highlights include an original piece by composer Tobias Picker to commemorate the 100th birthday of the late Georgia O'Keeffe. Twenty-nine guest musicians perform on a rotating basis. (505) 983-2075

Hatch Chile Festival

Sep. 5–6: Hatch. Holy mole! There's more than just chile-oriented food to sample here. Chile growers compete to see who produces the highest quality chile, while others display their talent at creating decorative items from chile. A Western dance, Spanish dance, horseshoe-pitching contest, skeet shoot, and baseball tournament offer plenty to do. (505) 267-3071

NORTH DAKOTA

North Dakota Dept. of Tourism
Liberty Memorial Bldg.
Capitol Grounds
Bismarck, North Dakota 58505
(800) 437-2077 or (701) 224-2525

Interpretation of Fort Buford

Mar. 20–Apr. 5: Williston and Bismarck. Attend a three-part series of illustrated lectures: Robert Utley talks about the military frontier on the northern Great Plains — Mar. 20 Williston, Mar. 22 Bismarck; Don Rickey lectures on the enlisted man in the frontier army — Mar. 27 Williston, Mar. 29 Bismarck; Ronald P. Warner presents the history of Fort Buford — Apr. 3 Williston, Apr. 5 Bismarck. (701) 224-2799

International Old-Time Fiddlers Contest

Jun. 5–6: International Peace Garden on the border between North Dakota and Manitoba. Fiddlers from both the U.S. and Canada compete for trophies and prizes in state, provincial, and international divisions. In addition, contestants in a special fancy-and-showmanship event will fiddle around, playing instruments on their heads, behind their backs, upside down, and who knows how else. (701) 228-2277

Summerthing — Music in the Park

Jun. 20–21: Grand Forks. Sit under the trees and listen to music ranging from bluegrass to jazz to big band to a cappella at this open-air music festival held at Riverside Park. (701) 775-4665

Scandinavian-Hjemkomst Festival

Jun. 24–28: Fargo, ND, and Moorhead, MN, join in celebrating their Scandinavian heritage. Scandinavian countries will be represented through traditional songs and dances, arts and crafts demonstrations, and ethnic foods. In addition, visitors can view the *Hjemkomst*, an authentic reproduction of a Viking ship, at the Hjemkomst Center in Moorhead. (701) 241-1355

Pioneer Day

Aug. 15–16: West Fargo. Bonanzaville, a restored pioneer village, becomes a living museum with over 125 demonstrations of pioneer skills and crafts. An antique car and farm machinery parade is also included in the festivities. (701) 282-2822

OKLAHOMA

Oklahoma Tourism & Recreation Dept.
Marketing Services Division
500 Will Rogers Building
Oklahoma City, Oklahoma 73105
(405) 521-2406

Antique Car Swap Meet

Mar. 21–23: Chickasha. Antique auto buffs get ready — here is your opportunity to attend one of the top five car swap meets in the country. Complete cars, as well as parts, accessories, brass, and auto related items for pre-1945 cars are for sale and swap. (405) 224-4505

COURTESY ALAMO VILLAGE

Azalea Festival

Apr. 5–30: Muskogee. Held during the height of the spring bloom in 160-acre Honor Heights Park, this grand display of nature features over 70,000 azalea bushes in brilliant color, redbud trees, pink and white dogwood trees, tulips, jonquils, roses, and all types of spring flowers. The park has winding trails, natural pools, a lake, picnic tables, and playground equipment. Activities will be held throughout the month, and admission is free. (918) 682-2401

Gilcrease Rendezvous

May 2–3: Tulsa. Held at the Gilcrease Museum, rendezvous weekend includes two events: the opening of an art exhibition, featuring works by painter Bettina Speinke and sculptor Fritz White, and the Rendezvous Fair. The fair is patterned after an old Western frontier trappers' rendezvous with activities such as a cornstalk shoot, muzzle-loading rifle demonstrations, frontier arts and crafts demonstrations by forty artisans, plus a fiddling contest, and an American Indian fashion show. (918) 582-7708

Rooster Day

May 15–16: Broken Arrow. All are invited to come to town and have fun. Activities include a carnival, parade, rodeo, craft show, and Miss Chick contest. (918) 251-1518

Love County Frontier Days Celebration

Jun. 5–6: Marietta. This year Frontier Days will be held in conjunction with Marietta's 100th birthday celebration. Activities include a parade, a Love County style Grand Old

Opry, gunfights, games for the young and young at heart, a cow- and hog-calling contest, dance, and 1K, 5K, and 10K runs. (405) 276-3102.

International Round Up Club's Cavalcade
Jul. 17–20: Pawhuska. Round Up Club representatives from Kansas, Oklahoma, and Arkansas compete in the world's largest amateur rodeo. Events include barrel racing, calf roping, team roping, bull and bronc riding, and wild horse, chuck wagon, and pony express races. (918) 287-1208 or 846-2880

OREGON

Economic Development Department
Tourism Division
595 Cottage Street, N.E.
Salem, Oregon 97310
(800) 547-7842 or (800) 233-3306

Oregon Old-Time Fiddlers Jamboree
Mar. 20: Roseburg. Swift-fingered fiddlers go on a musical spree with old-time country tunes, coming from all over the state to share their talents. (503) 839-4258

Gay '90s Festival
May 1–3: Forest Grove. Barbershop quartets croon old favorites and everyone dresses up in Gay '90s costumes. Visitors can view a quilt show and an 1890s craft market or tour neighborhoods featuring vintage homes. A draft-horse plowing competition is held on Saturday and Sunday. (503) 357-3006

Bacchus Goes Bluegrass
May 16–17: Hillsboro. Oak Knoll Winery unites fine wine with down-home bluegrass for an afternoon of delightful outdoor entertainment. Free samples of wine are on hand, along with food booths and arts and crafts displays. (503) 648-8198

Pioneer Picnic
Jun. 18–21: Linn County. This year marks the 100th anniversary of this pioneer picnic, the oldest continual celebration in Oregon. Linn County celebrates with a grand pioneer parade, tug-of-war across a river, logging expo, flower show, tea, and live music. The Clydesdale horses of Budweiser fame may also appear. (503) 466-5666

Miners Jubilee
Jul. 17–19: Baker. Watch prickly porcupines race down a football field or take part in wacky bed races. Miners display their skill at jackleg drilling and mucking, and a penny scramble for children has them digging through sandboxes for money. (503) 523-5855

COURTESY ORANGE COUNTY FAIR

SOUTH DAKOTA

South Dakota Division of Tourism
Box 1000
Pierre, South Dakota 57501
(800) 843-1930 or (800) 952-2217

Trial of Jack McCall
May 26–Aug. 29: Deadwood. Guilty or not guilty? You can help decide, because six members of the jury are selected from the audience for this reenactment of the capture and trial of Jack McCall for the killing of Wild Bill Hickok. (605) 578-3583 or (605) 578-2510

Fort Sisseton Historical Festival
Jun. 6–7: Lake City. Step back in time to the 1860s and visit a rendezvous camp where buckskinners hold black-powder shoots and demonstrate how they used the furs they trapped. Two units under the Seventh Cavalry flag perform mounted patrol drills, infantry units display formations, and each unit performs cannon drills. Learn about Indian living and Sioux ceremonial flutes, and watch an Indian hoop dance. Square dancing, old-time fiddlers, a medicine show, and a draft-horse pull add to the pioneer festivities. (605) 448-5701

Chicken Strut
Jul. 11: Pringle. Preen your feathers and saunter downtown wearing your finest chicken costume, in honor of the yearly chicken races. Other fowl events include a raw-egg toss, parade, and tug of war. (605) 673-2681

Gold Discovery Days
Jul. 24–26: Custer. The "Pageant of Paha Sapa" tells the history of the Black Hills (the Sioux holy land — Paha Sapa), reenacting the creation of plants and animals, the daily life of local Indians, coming of the white man, discovery of gold, and building of Custer City. Western dances, an ice-cream social, and possibly a rodeo, too. (800) 992-9818 or (605) 673-2244

Governor's Hobie Cat Regatta
Aug. 1–2: Pierre. Wind-powered hobie catamarans zip across Oahe Lake, colorful sails billowing and one hull riding high out of the water. (605) 224-7361

Tentonkaha Rendezvous
Aug. 7–9: Bruce. Savory aromas drift across an early 1800s-style encampment during the wild-game cook-off, featuring mouth-watering venison, duck, pheasant, goose, elk, muskrat, and possibly bear meat. (605) 627-5441

TEXAS

Texas Travel & Information Division
State Department of Highways
11th and Brazos Streets
Austin, Texas 78701
(512) 463-8588

Dogwood Trails Festival
Mar. 21–22, 28–29, Apr. 4–5: Palestine. During the peak bloom period, this community kicks off celebrations in honor of its dogwood trees. Visitors can ride a steam locomotive through a dogwood forest or drive five miles through flowering trees. Various events held on different weekends include tours of antebellum homes, a local German bakery, and a hand-dipped-candle factory, a chili cook-off, parade, flea market, art shows, and the "dogwood foot run." (214) 729-7275

Fiesta San Antonio
Apr. 18–26: San Antonio. This gala celebration with over 150 events has something to satisfy every taste and interest. Activities take place in each sector of the city and include glittering parades, challenging sports, fireworks, ethnic feasts, floats on the river, and exciting music and dance. (512) 227-5191

Chisholm Trail Roundup
Jun. 12–14: Fort Worth's annual commemorative celebration of the original Chisholm Trail Drive includes a fiddling contest, gunfight, bands, a street dance, huge parade, and chili cook-off. (800) 433-5747

Sam Bass Day
Jul. 18: Rosston. Celebrations are named after the legendary outlaw Sam Bass who had

a cave hideout near this town. Come to the festivities and enjoy a mile-long parade, Western shoot-out, local musical entertainment, square dancing, a barbecue, horseshoe-throwing competition, sack races, and a country western dance. (817) 768-2213

Annual Rio Grande Armadillo/Duck Race and Chili Cook-Off
Jul. 18–19: El Paso. Enjoy the unusual sight of people chasing ducks and blowing on armadillos in an attempt to win prizes. Zany events, plus a taste-tempting chili cook-off, are the ingredients for a fun-filled family weekend. (915) 584-3072

UTAH

Utah Travel Council
Council Hall/Capitol Hill
Salt Lake City, Utah 84114
(801) 533-5681

St. George Art Festival
Apr. 17–18: St. George. Get out of the snow and come to St. George to experience their sunny weather and see a juried exhibition of paintings, pottery, sculpture, jewelry, glass etchings, prints, calligraphy, and batik. (801) 634-5850

Goblin Valley Motorcycle Trail Ride
May 9–10 (tentative): Goblin Valley State Park (fifty miles southwest of the small town of Green River). Sponsored by the Utah Division of Parks and Recreation, this 100-mile overnight novice ride traverses the San Rafael Swell. Riders travel at a maximum of twenty mph on dirt roads and trails in the high desert by red rock cliffs, through canyons and a natural arch. Preregistration is required, and only properly registered, three- or four-wheeled ATVs or motorcycles are permitted. (801) 564-3633

Fishing Derby
Jun. 13–14: Coalville. Rise and shine, because fishing enthusiasts will be at Echo Reservoir early in an attempt to catch prize-winning trout. Prizes for trout range from fifty to five hundred dollars. A trash can filled with iced-down beer will go to the individual who catches the largest carp. Entrants must register and have a Utah fishing license. (801) 336-5574

Pony Express Days
Jun. 27: Clarkston. Starting near Malad, Idaho, and then traveling twenty miles through mountainous territory, members of pony express teams will be riding hard and fast to get their mail through to Clarkston and to victory. Be there at the finish line to root for your favorite team. Other activities include a variety show, Western dance cloggers, an old-time band, parade, and for the youngsters, a buckaroo rodeo and afternoon of games. (801) 563-5953

Turkey Days
Jul. 3–4: Moroni. In an area in which over 3.5 million turkeys are raised, this good old-fashioned country get-together will show you how tasty barbecued turkey is. Trot over to the carnival, parade, ball games, clogging competition, and talent show, and gobble, gobble, gobble plenty of turkey. (801) 436-8359

WASHINGTON

Washington Dept. of Commerce and Economic Development/Tourism Division
101 General Administration
Olympia, Washington 98504
(800) 541-9274 or (800) 562-4570

Western Art Show and Auction
Feb. 27–Mar. 1: Spokane. Watch thirty "quick-draw" artists create works within forty-five minutes; the works are then auctioned off. The main auction and exhibit feature pieces by over 200 Western artists. (509) 326-4550

The 13th Annual Hot-Air Balloon Stampede
May 14–17: Walla Walla. Hang out with the crews at a preflight hangar party or visit them after their flights and observe the balloons close up. Parachutists dive from the sky while dancers leap on the ground. A champagne reception featuring chamber music celebrates successful flights. Winery tours, a volleyball tournament, and the opening of Fort Walla Walla Museum round out the weekend. (509) 525-0850

Northwest Folklife Festival
May 22–25: Seattle. Experience the cultures of over thirty different countries including Mexico, the Philippines, and those of Africa and Europe, and expand your horizons with ethnic food, music, dance, and crafts. (206) 625-4410

Strawberry Festival
Jun. 13–21: Marysville. Locally grown luscious red berries inspire this week of zany fun, including an adult tricycle race and a bed race. Whether you're a tap dancer or a trombone player, you can let your special skill shine at the talent show. (206) 659-7664

Whisky Dick Triathlon
Jul. 18: Vantage to Ellensburg. A shot or two of red-eye for courage might not be a bad idea before plunging into this muscle-straining race. Unathletic? Come on out to cheer the racers on. (509) 925-3137

Pinesong '87
Early Aug.: Spokane. This festival is guaranteed to please fans of traditional music. The northwest regional fiddlers contest, flat pick guitar and string band championship, and open fiddle and twin fiddle competition fill the air with lively music. A dance follows each evening's performance. (509) 459-3800

WYOMING

Wyoming Travel Commission
I-25 at College Drive
Cheyenne, Wyoming 82002-0660
(800) 225-5996 or (307) 777-7777

Platte River Ball Races
Mar. 7, 14, 21, 28: Saratoga. Does cabin fever have you bouncing off the walls? Escape the house for weekly ball races: Drop the ball of your choice (football, racquetball, homemade ball) into the Platte and watch it float down the 1,000-foot course. Hot springs keep sections of the river free of ice. (307) 326-8855

Frontier Festival
Jun.: Cody. Frontier fun abounds at this congregation of old-time craftsmen, including quilters, spinners, weavers, rug braiders, potters, saddlers, and an Indian flute maker, to name a few. Have a blast at a precision rifle shooting show, listen in as storytellers stretch the truth, or shake a leg at the square dance, all part of the pioneer happenings at the Buffalo Bill Historical Center. (307) 587-4771

Laramie Jubilee Days
Jul. 2–12: Laramie. Stroll down the city streets and cross paths with the likes of Butch Cassidy or Jeremiah Johnson as characters from Laramie's past are revived. Enjoy rodeos, a tractor pull, Western art show, and the tunes of a big-name country-western singer, too. (307) 745-7339

Riverton Rendezvous Hot Air Balloon Rally and Air Show
Jul. 9–19: Riverton. A celebrity balloonist will speak on his adventures aloft. Other balloonists race across the sky, and a rodeo busts loose each Tuesday and Wednesday night. Additional amusements include vaudeville shows, barbecues, and a softball tournament. (307) 856-4801

Annual Klondike Rush
Aug. 22: Buffalo. Don your running shoes for a backcountry 10K through a national forest beneath the towering Big Horn Mountains, then kick back at the rodeo that evening. (307) 684-2251

MAKE NO MISTAKE, STRANGER, SAN FRANCISCO is West as all Hell!'' Bernard De Voto's caution, in the form of a bumper sticker, hangs on a bulletin board over my desk. The Camelot-city, born each day anew on her forty-two hills, is so cosmopolitan, magical, exotic, and intriguing it seems forever like a faraway place. For romance, it easily ranks with Istanbul, Paris, Singapore, or Rio. Yet go any further West than San Francisco's three-mile-long Ocean Beach, and either your feet will be wet by the blue Pacific or you will be twenty-two miles offshore on the lonely Farallons.

Reminders of our Western heritage are everywhere. Come along Montgomery Street, for example, and there is a plaque indicating that Pony Express riders used to pull up there. Pick up your newspaper on the right day, and you'll read the announcement that the Grand National Rodeo is being held at the Cow Palace.

Not that I need reminding. With a 30° swivel of the neck I can see from my office window that spectacular confluence of land and water where old Mama Sacramento and fourteen other rivers reach the sea. It is the gap in the Coast Range of mountains that pathfinder John Frémont, the Oliver North of his day, named the Golden Gate.

I have walked over much of it. Sage, coyote brush, poison oak, and star thorn make up the chaparral on the north side of the Golden Gate Strait where Mount Tamalpais, elevation 2586 feet, dips a toe in the water. On old Cantil Blanco, the south side of the Gate, shooting stars, milkmaids, seaside daisies, Douglas iris, and lizardtail are blooming this month as they have bloomed since long ''before the Gringo came.''

The Golden Gate is a historic place. The earliest non–Native American visitors recognized the splendor of the site immediately. In his diary under the date of March 28, 1776, Fray Pedro Font wrote of Colonel Juan Bautista de Anza:

> The commander decided to erect the holy cross on the extremity of the white cliff [Cantil Blanco] at the inner point of the entrance to the port, and we went there at 8 o'clock in the morning. We ascended a small low hill and then entered a tableland, entirely clear, of considerable extent, and flat, with a slight slope toward the port. It must be about half a league in width and a little more in length and keeps narrowing until it ends in a white cliff. This tableland [*mesa* in the original Spanish, of course] commands a most wonderful view, as from it a great part of the port is visible, with its islands and entrance, and the ocean as far as the eye can reach — even farther than the Farallon Islands. The commander marked this tableland as the site of the new settlement, and the fort which is to be established at this port can be defended by musket fire, and at the distance of a musket shot, there is water for the people.

People have been admiring the view ever since. There has also been a fort at that location ever since. Not always the same one, unfortunately. It would be fun to have the first fort, El Castillo de San Joaquin (the horseshoe-shaped Spanish fort), there today. Think of the horse operas and advertising commercials that could be filmed in it! Alas, wind, rain, and earthquakes levelled El Castillo as is their wont with adobe buildings. By the time Frémont and his men swam their stolen horses across Golden Gate Strait to storm El Castillo, even the eleven cannon they spiked were lying about on the ground, already useless. Two of the cannon now guard the Presidio Officers' Club, and two are at the 1500-acre military post's Main Gate.

The U.S. Army Corps of Engineers cut the tip of Cantil Blanco down to the water's edge around 1853. Old Fort Point, a brick counterpart of Fort Sumter, has what is left of Cantil Blanco's cliff as a pediment. Now a Civil War Museum ''where never a shot was fired in anger,'' Fort Point's military use was soon outdated. It also lay in the path of the Golden Gate Bridge. Thanks to the goodwill of bridge-builders Joseph B. Strauss and Clifford Paine, who redesigned their masterpiece to accommodate it, Fort Point still stands. A beautiful arch of steel built into the south pediment frames Fort Point — an engineer's appreciation of earlier engineering expertise.

by Margot Patterson Doss

MY SA

Savor the pleasures and possibilities

COURTESY S. F. CONVENTION & VISITORS BUREAU

N FRANCISCO

The fountain designed by Montreal's Armand Vaillancourt for San Francisco's Embarcadero Plaza is said to be as much an experience as a monument. Walkways lead through, over, and under free-form concrete blocks and miniature waterfalls. The Ferry Building clock tower is in the background.

(Left to right) ***Created for the Panama–Pacific Exposition of 1915, the graceful Palace of Fine Arts rises by a lagoon in the Marina district. At the end of the breakwater in the Marina Yacht Harbor, visitors may relax and listen to the Wave Organ, a musical instrument consisting of more than twenty pipes played upon by the waters of San Francisco Bay. A popular attraction in Golden Gate Park is the Japanese Tea Garden.***

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THE BEAUTIFUL BRIDGE—IT'S REALLY PAINTED rust-resistant international orange rather than gold as many people expect—has been a walker's bridge from the outset. (Strangely enough, the suicides arrive by car, frequently by taxi. One would think jumpers would go off the scenic west side where the setting sun slinks slowly into the sea in classy travelogue style. But no. It's off the east side they go, facing the city and the cosy Marin and East Bay suburbs.) On May 27, 1937, when the Golden Gate Bridge was opened to pedestrians for the first time, eighteen thousand walkers were waiting on the bridge ramps, and 202,000 people flocked across it on foot during that day of glory. The following day the bridge opened to the motorized insulation we call cars. Only about 25,000 cars crossed.

Orr Kelly, recalling that day for the *San Francisco Chronicle* in 1957, wrote:

> Strangely, there were twice as many pedestrians on the bridge the first day as had been expected, but far fewer cars the following day. Apparently we knew we'd only be able to walk down the center of the bridge once, but we knew we didn't have to hurry to drive across it. We knew it would be there a long, long time.

The long, long time brought the picnickers that foes of the bridge—every new project, good or bad, in San Francisco has its foes—feared would flood Marin County glades. They brought not only their baskets but their barbecues and bedrooms. As commuters, whom one wag described as "weekend gardeners with sex privileges," their numbers have increased ever after.

Most of the commuters, and certainly every San Francisco walker, intends to cross the 1.2-mile-long Golden Gate Bridge on foot. Lured by the incomparable vistas of sea, sky, bay, mountains, city, villages, islands, and nearby fortifications, about five thousand of them do it every month. Since the Golden Gate National Recreation Area became landlord of the bridge, as well as of the Presidio and other military lands on either side of the Golden Gate, walkers no longer have to pay to cross.

Looking toward the Golden Gate from the west-facing windows of our old townhouse on the slope of Russian Hill, superficially nothing seems changed over the last quarter of a century. We could take a snapshot from a window today, as we did thirty years ago when we bought the house, and the two photos would look much the same. Off to the left is that vast amphitheatre of Pacific Heights, with its mansions, many bay windows, and well-preserved Victorian homes. In the middle ground stands the graceful rotunda and dome of the Palace of Fine Arts, a legacy from the Panama-Pacific International Exposition of 1915. Behind it sweeps the deep green of the Presidio's eucalyptus groves, planted in 1880.

What is remarkable are the missing things. What is *not* there. There is no freeway, for one thing. Nor is there an identical twin bridge. There are no high-rise towers. Not that there haven't been efforts to ram such things into the area. I cannot remember a time when the citizens of San Francisco have not been embattled with one or another of the greedy, big-money mongers of that dubious condition sometimes mislabeled "Progress." They are land fights reminiscent of the range wars of the Old West, fought with words instead of guns.

I like that scrappy quality. This happy land we call San Francisco is so precious to its residents, it seems to demand and get protectors. It is no accident that the Russian Hill Neighborhood Association, for example, has become a band of savvy and experienced guerrilla fighters in their never-ending war to keep the community from being despoiled. Russian Hill was the first such group to employ a lawyer,

COURTESY THE EXPLORATORIUM

COURTESY S. F. CONVENTION & VISITORS BUREAU

digging into their own pockets to pay his fee. To give an idea of how long ago that happened, the lawyer was Caspar "Cap" Weinberger, now Secretary of Defense. Russian Hill, which has been called the most livable urban neighborhood in any American city in more than one national survey, was also the first to employ an architect to speak for the association before the city planning commission. He was Sim Van der Ryn, later state architect under Governor Jerry Brown.

The "wins" of such citizen's groups have been many. Most recently an outraged and thorny group "ran up the Bear Flag," to use a local idiom for taking on the federal government, to defeat an effort by the U.S. Army to put a Burger King and a post office adjacent to the Golden Gate Promenade, the much-used trail within the Golden Gate National Recreation Area. It goes between Hyde Street Pier and Fort Point, "within fifty feet of the Bay all the way."

Tourism is San Francisco's biggest business today. And every one of those environmental successes has helped to make San Francisco the tremendous tourist attraction it has become. Outraged citizens have squelched a freeway that would have destroyed Fisherman's Wharf, our movable national landmark—the Hyde Street Cable Car, Aquatic Park, Fort Mason, three yacht harbors, the Marina Green, and at least a dozen other famous places. They have prevented the "Manhattanization" of high-rise hotels and apartments, such as Rio's or Miami's, along the Northern Waterfront, and stopped a third bridge that would have put down one pediment in Aquatic Park and another on Alcatraz. Whoever heard of high rises or freeways that cast no palls at all!

If this sounds as though San Franciscans do nothing but stop "Progress," think again. Its citizens have created some remarkable solutions and innovations. A good one has been the recycling of historic buildings. Factories such as the Pioneer Woollen Mill and Ghirardelli Chocolate have been transformed into Ghirardelli Square, a rabbit warren of boutiques and restaurants. The Cannery, which really was a cannery, is comparable. The pattern of recycling of historic buildings is so successful it has been copied worldwide. For that matter, at least two new "pseudo places" in San Francisco—Pier 39 and the Anchorage—have tried to build in the illusion of antiquity to pick up on the success of Ghirardelli Square and The Cannery.

CREATIVE RECYCLING DOESN'T STOP WITH SHOPS. The Palace of Fine Arts, a huge rococo rotunda and dome-shaped building, now houses The Exploratorium, one of the most imaginative, hands-on, scientific museums in the world. The former Fort Mason Port of Embarcation, where soldiers sailed off to Manila in 1898 and later to the South Pacific and Korea, now houses Fort Mason Center. This lively cultural resource has within its old piers fifty-two separate organizations, including the Mexican Museum, the Italian Museum, the Afro-American Museum, five theatres, several art galleries, the distinguished Porter Shaw maritime library, such remarkable conservation groups as "Friends of the River" and "Women in the Wilderness," the Media Alliance, and the celebrated vegetarian restaurant "Greens." A photo museum featuring the work of Ansel Adams is under construction within a pier there now.

On an even vaster scale, creative re-use is represented by the Golden Gate National Recreation Area itself. The GGNRA encompasses nine former military installations, stretching from Fort Mason south around the peninsula of San Francisco to Sweeney Ridge in San Mateo County. It also crosses the Golden Gate Bridge and extends from Sausalito north to Point Reyes. The citizen's group we can thank for it is People for a Golden Gate National Recreation Area, locally nicknamed PPFGNRA and pronounced "piffganura," which also came

In San Francisco's Chinatown, brightly colored lanterns and signs lend a festive air to the quarter. (Opposite) *Looking across rooftops from the vantage point of Russian Hill above the Broadway tunnel, one sees the white towers of Guadalupe Church and the southern slope of Telegraph Hill beyond. In the distance, the San Francisco–Oakland Bay Bridge approaches Yerba Buena Island.*

COURTESY S. F. CONVENTION & VISITORS BUREAU

up with a creative way to finance our most popular national park. Written into the enabling legislation is the permission for the National Park Service to purchase land as private citizens do—with a down payment and the rest to come. Previously, parks had to await congressional appropriations—giving speculators plenty of time to send prices skyrocketing on land designated for parks. Last year twenty million people visited the GGNRA, far outnumbering Yosemite, Yellowstone, and even Disneyland combined.

Change, however paradoxical this may seem from what I have written thus far, is the essence of San Francisco. Like Paris, the more it changes, the more it is the same. The very nobility of its placement, its colors (Oh, that Mediterranean blue sky!), its scale, and its mild climate seem to spawn a subtle and humane way of life. We are still the West of strangers, where everyone came from somewhere else. As it has always been, if early accounts by Charles Dickens, Mark Twain, and Robert Louis Stevenson are to be believed, the city is tolerant. We manage to accommodate diverse multitudes in a very small space.

One sees this especially in the neighborhoods. Outside San Francisco, perhaps our best-known neighborhood is Chinatown. To give an idea how compact the city is, suppose you are staying on Union Square, at the Hyatt for example, or the St. Francis. It is possible to stroll from either hotel through Union Square, with its talented street musicians, mimes, and other entertainers, to reach Maiden Lane. This swank, two-block-long, pedestrian-only, shopping street boasts a Frank Lloyd Wright building, whose circular interior was a prototype for New York's Guggenheim Museum.

Make a left turn, after walking one block on Maiden Lane, and you will be on Grant Avenue, where the formal Chinatown Gate with its guardian "foo dogs" is visible two blocks north. Step through the Gate, and you are in a different world, the largest Chinese village outside of China. It is bursting at the seams. Grant Avenue, the tourist trinket trail, has a counterpart shopping street one block north where the Chinese do their own marketing—Stockton Street. Near Broadway, locally called "Little Hong Kong," the daily crowds on Stockton Street are so deep, an unwary walker can be forced off the sidewalk out into the street.

Not surprisingly, two satellite Chinatowns have sprung up. One is Clement Street, four miles west. Another, largely of Southeast Asians—the Cambodians, Thais, Hmongs, Meins, Vietnamese—is materializing along Larkin Street, in the lee of Civic Center. Long a depressed area of drunks and dopers known as the Tenderloin, its old flea-bag hotels are being repaired and remodeled to house Southeast Asian families. Tiny kids play in the once-mean streets. There are two, new little parks, and on three days of the week the Heart of the City Farmer's Market (which allows only produce from California) springs up outdoors in United Nations Plaza. Near the equestrian statue of Simon Bolivar, the market is often like a little United Nations. One is as apt to see a towering Samoan in a *pulitasi* or a tiny Bengali in a *longgi* as a Yuppy in "designer sweats" buying the chanterelles or baby pattypan squash.

Just a few years ago, the new park called Potrero del Sol in the Mission neighborhood was a paved parking lot full of broken glass, under the Army Street Interchange. Now it is green, well gardened, and alive with children. Another of San Francisco's ever-growing immigrant populations lives nearby. In its shopping area on Twenty-Fourth Street, you can find Salvadoran, Nicaraguan, Colombian, Peruvian, Mexican, Bolivian, and Chilean specialty foods for sale, and half a dozen restaurants serving a variety of South-of-the-Border cuisines. The Mission also has other communities many cities would consider exotic—Tongans, Samoans, Sikhs, Ethio-

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MY FAVORITE PLACES

COURTESY NATIONAL PARK SERVICE. PHOTO BY RICHARD FREAR

A National Park ranger leads a group of students on a section of the Golden Gate Promenade, a popular trail along the shore of San Francisco Bay, with the Golden Gate Bridge in the background.

In a city less favored by its location, some of San Francisco's more modest pleasures would be primary attractions. Here, we take them for granted. These are some favorites.

WALK: THE GOLDEN GATE PROMENADE, a three-mile-long waterside trail from Hyde Street Pier to the Golden Gate Bridge. Joggers, bicyclists, fishermen, windsurfers, beachsitters, dogwalkers, artists, and others use the trail constantly. It is also the first lap in the long Coastal Trail that ends sixty miles north on Tomales Point.

HANGOUTS: Newspersons gather at the WASHINGTON SQUARE BAR AND GRILL on Powell Street near Union. Poets frequent GINO AND CARLO'S in North Beach. Historians like the display cases of Californiana at Specs Simmons' TWELVE ADLER PLACE bar, off Columbus Avenue. Irish sympathizers assemble at the DOVRE BAR near Valencia Street. Old waterfront types have followed the EAGLE CAFE upstairs near the bridge at Pier 39. I like them all.

RESTAURANTS: VICTOR'S on the thirty-second floor of the St. Francis Hotel has "million dollar wallpaper." It's the unobstructed view of San Francisco from huge all-around windows. GREENS, the Zen restaurant in Fort Mason Center, also has unparalleled views but from the water level. SWISS LOUIS' ITALIAN RESTAURANT at Pier 39 and GAYLORD'S at Embarcadero Center are other places that pop into my mind immediately at the mention of good food.

GARDENS: The flower stalls on downtown street corners are impromptu gardens. Wherever there is a vacant lot in the city, community vegetable gardens are planted. But the most distinguished garden of all is STRYBING ARBORETUM in GOLDEN GATE PARK, across from the JAPANESE TEA GARDEN. Within Strybing, THE GARDEN OF FRAGRANCE FOR THE BLIND, THE ARTHUR MENZIES NATIVE PLANT GARDEN, and the new CAPE PROVINCE GARDEN of South African plants are all unique.

FOUNTAINS: For me, it's a toss-up between Stahly's FOUNTAIN OF THE FOUR SEASONS in Sidney Walton Park, the Ruth Asawa fountain at the Hyatt Hotel on Union Square, the dandelion fountain at Alcoa Plaza, and the VAILLAIN-COURT FOUNTAIN at Justin Herman Plaza.

STROLLING: JAPANTOWN, CHINATOWN, EMBARCADERO CENTER, MARKET STREET, PIER 39, and the NORTHERN WATERFRONT have such rich variety, it is tough to choose.

SCULPTURE: TWO COLUMNS WITH WEDGE at Embarcadero #1, Ruth Asawa's intriguing metal origami CHRYSANTHEMUMS on Nihonmachi mall, the big Henry Moore RECLINING FIGURE in front of the Louise M. Davies Performing Arts Center, and "The Banker's Heart," the tremendous black stone monolith in front of the Bank of America building are all favorites of mine. I also like FRANCIS SCOTT KEY, overlooking The MUSIC CONCOURSE in GOLDEN GATE PARK where he can hear the "Star Spangled Banner" whenever the municipal band is in concert.

MUSEUMS: The WELLS FARGO HISTORY ROOM has newly expanded quarters. The BRUNDAGE WING at the ASIAN ART MUSEUM in GOLDEN GATE PARK has an upper window that looks down into the JAPANESE TEA GARDEN. Only The EXPLORATORIUM in the PALACE OF FINE ARTS has a TACTILE GALLERY where children can lose themselves for hours. Military buffs can enjoy any old American war at the PRESIDIO MUSEUM, or the Civil War at FORT POINT MUSEUM. Maritime buffs have a salty old time at the MARITIME MUSEUM in the GGNRA which has an outstanding collection of historical ships spread along several piers on the Northern Waterfront. And this is just for starters. There are so many other museums in this most fortunate of cities, the list could cover another page. The most unusual, perhaps, is THE INSECT ZOO within SAN FRANCISCO ZOO. Its collection is alive.

PLACES TO SIT AND DREAM: THE WAVE ORGAN, a musical sculpture at the end of the Marina breakwater where one can hear the voice of the bay. EAGLES POINT TRAIL overlook, west of the Golden Gate Bridge, has a fine view of HAWK HILL across the Golden Gate Strait, where as many as 1800 of the big raptors have been sighted in a day.

PEOPLE-WATCHING PLACE: UNION SQUARE, WASHINGTON SQUARE, PORTSMOUTH SQUARE, The LOBBY of the St. Francis Hotel, The Hyatt-Regency ATRIUM or its teardrop interior elevator. Also any coffeehouse along Columbus Avenue.

NOSTALGIA HIT: The BUFFALO in Golden Gate Park. The CAROUSEL in Children's Playground. ANDREWS ROAD, a country lane in the city. The FILBERT STREET STEPS where neighbors garden in the street.

pians, and probably several I have yet to discover.

North Beach, which hasn't had a beach for a hundred years, has traditionally been "Little Italy," even when the Beat Poets brought the focus of the literary world to it in 1959. One still finds espresso at Trieste, but there are so many other coffeehouses and *trattorias*, a first-time visitor might wonder, "Is this Paris? Is this Rome?"

YOU THINK YOU HAVE A HANDLE ON THE CITY, blink once, and things are different. I wouldn't have it any other way. Looking south from my windows toward Civic Center (that exemplary Beaux Arts epitome of the "City Beautiful" ideal), our "State bird," the building crane, catches my eye on the horizon line. The completion of the Louise M. Davies Performing Arts Center, home of San Francisco's Symphony Orchestra, has started a remarkable ripple effect in the surrounding blocks. New restaurants, art galleries, and other activities cultural have revitalized an area that became depressed more than thirty years ago when a tentacle of the "Bloody Bayshore" freeway, Route 101 South, writhed through the Western Addition.

Not far from it, the old Western Addition parts known as Redevelopment Areas A-1 and A-2 have had a different kind of renascence. Under the guidance of the late Justin Herman, a genius among planners, another sore spot has been healed. Instead of slums we have the Japan Center, a three-block-long segment of the new Japan, alongside Nihonmachi, a vignette of old Japan. A few blocks further down Post Street, at Fillmore, is a group of fine old Victorian houses, all moved to one location and rehabilitated. In their old locations are new apartments, nicely scaled to the fabric and size of the nearby buildings. Interior courts, some created by shutting off through-streets, make these new apartments livable and provide common green space for children.

Those of us who lived through the stormy years of his efforts also thank Justin Herman for the stunning new face of Downtown San Francisco. Moscone Center, and the emerging new Yerba Buena Gardens beside it, had their genesis in Justin Herman's office. So did that remarkable complex that occupies the site of the old produce district. Colorful as it was, the old produce district had nowhere near the charm of Sidney Walton Park, Golden Gateway Commons, the Golden Gateway Towers, the Alcoa Building, and Embarcadero Center that have replaced it. Who today would trade the waterfront dives that once stood at the foot of Market Street for the Hyatt Regency and Embarcadero Center's sky bridges over the streets below? They allow a walker to stroll from Sidney Walton Park to the Ferry Plaza safely removed from traffic. En route the stroller can enjoy a collection of municipally owned sculpture that can't be equalled this side of Paris's Galerie de Plein Art. Herb Caen, our preeminent newspaper gossip columnist, may not like the Vaillancourt Fountain, but I love it. A celebration of water, it has big square concrete stepping stones under the fountain's many spouts where one can walk without getting wet. Mr. Caen has hard words for the Transamerica Pyramid, too. Not I. It gives our boxy Downtown skyline a much-needed spire shape, like the church steeple in a country town.

Artists trigger the transformations in some neighborhoods. South of Market, nicknamed SoMa, is one of these. Once a dreary, light industrial area, today it has some of the liveliest chic nightclubs and restaurants to be found. The east cliff of Telegraph Hill has much the same kind of resurgence. Formerly a collection of go-downs, as warehouses designed for holding goods near Embarcadero piers were called, it now has radio and television studios, advertising agencies, and most impressive of all, the two-block-square home offices of the West's favorite blue jeans—Levi's Plaza.

"Oh, give me the simple life!" is a tune most San Franciscans pretend to march to. "Given a choice between a simple life with fewer material possessions and reaching a higher standard of living, we favor the simple life by almost 3 to 1," according to a *Chronicle* poll taken October 2, 1986. Yet our city has more gourmet restaurants, and more diners out, more frequently, than any other place in the United States, New York included. California Cuisine started here. There are upward of fifty culinary schools in which to learn it, or any other kind of cooking. The simple life! Gulp!

How does one reconcile these opposing facts? One doesn't even try. We watched the Beats come and go. We watched the Flower Children. We chuckled when photographer Imogen Cunningham defined a hippy as "a young person you don't like." Many of those hippies have turned into entrepreneurs extraordinary—music mogul Bill Graham, Dr. Larry Brilliant, founder of SEVA, and Stewart Brand, creator of *The Whole Earth Catalog*, for example.

We watched the Gay Revolution produce the bachelor city called "the Castro." We weathered the assassination of a mayor and a supervisor. The epidemic called AIDS is with us now, and we shiver about it, but the city never loses its perspective.

When San Francisco's great catastrophe the Fire and Earthquake of 1906 struck, some irreverent rhymster wrote:

> If, as they say, God spanked the town
> For being overfrisky
> Why did He burn the churches down
> And spare Hotaling's whiskey?

No one as yet has come up with a quatrain that captures at once the insouciance of the Castro and the poignancy of its disintegration, but give us time.

But these are only hints of San Francisco's personality, pleasures, places, and possibilities. If I tried to tell them all, like Marco Polo, I might be accused of exaggeration. Except by people who have come to see the city with their own eyes and cameras. They all return home to stun their friends with the wonders of our air-conditioned city. Why don't they stay? As in so many other things, the cost of living in San Francisco is second to none.

Margot Patterson Doss *lives in San Francisco. She is a journalist, naturalist, television personality, and author of nine books, of which the most recent is* A Walker's Yearbook. *Mrs. Doss is also a member of the Golden Gate National Recreation Area Citizens Advisory Committee.*

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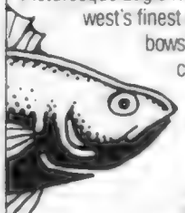

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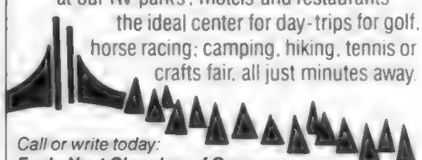

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Editors of AMERICAN WEST offer some of their choices of places to stay in glamorous, sophisticated San Francisco. This writer has known and loved the City by the Bay since the days when ladies dressed to the nines to go downtown—a smart suit, hat, and gloves were de rigueur. Though dress in the City is now more informal, the sophisticated attitude is there, evident in the grand hostelries catering to every whim of the pampered world traveler.

All establishments named fall in the luxurious and very expensive category. The list is not complete. Even if you choose to stay somewhere else, you may want to try the gourmet restaurants or cocktail bars at some of these places.

Old San Franciscans might point first of all to four remarkable establishments that are linked with the City's fabled past: the St. Francis (now the Westin St. Francis), the Fairmont, the Mark Hopkins, and the Stanford Court.

Westin St. Francis, 335 Powell St., S.F. 94119, tel. 415/397-7000. The stately St. Francis has faced Union Square in downtown San Francisco since the days before the earthquake and fire of 1906. Host to famous personages through the years, this grand hotel has maintained its standards of excellence by numerous renovations and the addition of a thirty-two story tower. When this writer was an undergraduate at Stanford University quite some years ago, dinner dancing at "The Frantic" on a Saturday evening was just about the best date that one could have, even though it did mean a drive on the "Bloody Bayshore." Today, young people of all ages dance to a different tune in a chic disco called Oz, in the new tower. Among a number of eating places in the St. Francis are Victor's, a gourmet restaurant at the top of the tower, whose window walls offer panoramic views, and The Compass Rose, a delightfully elegant and friendly lounge off the main lobby for drinks and delectable hors d'oeuvres.

Fairmont Hotel and Tower, 950 Mason St., S.F. 94106, tel. 415/772-5000. Like the St. Francis, the magnificent Greek Revival marble structure of the Fairmont Hotel was gutted by the 1906 fire. The hotel has kept its international reputation by numerous renovations and the addition of a tower topped by a luxurious cocktail lounge with spectacular views. Occupying a square block on celebrated Nob Hill, the opulent Fairmont offers so many amenities, including numerous shops and restaurants, entertainment, and spacious public rooms, that one could happily stay within its walls indefinitely—no need to venture out. During this past Christmas season, the Fairmont offered reportedly the most expensive hotel accommodation in the world when its luxurious penthouse suite plus chauffeured Rolls Royces, twenty-four-hour personal service, caviar, champagne, dinner, and musicians went for $20,000 a night.

Mark Hopkins Hotel, 1 Nob Hill, S.F. 94108, tel. 415/392-3434. This famed hostelry stands on the spot where Mark Hopkins, one of "The Big Four" who built the Central Pacific Railroad, constructed his rambling, turreted mansion. That residence was lost in the fire following the 1906 earthquake. The popular Mark is probably best known for its Top of the Mark cocktail lounge, "high atop Nob Hill" as the radio announcers used to say in the years following World War II. Traditional elegance is combined with a dramatic view from each of the Mark's four hundred rooms.

Stanford Court Hotel, 905 California St., S.F. 94108, tel. 415/989-3500. On the corner of Nob Hill where two cable car lines cross, the Stanford Court occupies the site where the elegant mansion of Leland Stanford, also one of "The Big Four," stood before the fire of 1906. Constructed as a luxurious apartment building in 1912, the Stanford Court was converted into a hotel in 1972 after beautiful renovations. Furnished with antiques and period pieces, the hotel is renowned not only for its luxurious appointments but for its remarkable standard of personal service and its gourmet restaurant.

Four Seasons Clift Hotel, 495 Geary St., S.F. 94102 (near Union Square), tel. 415/775-4700. Known since 1918 as The Clift, this quietly elegant hotel with excellent personal service has long been favored by British travelers. Many sitting room–bedroom suites. Gourmet restaurant. English tea is served in the Lobby Lounge Monday through Saturday.

Campton Place Hotel, 340 Stockton St., S.F. 94108 (near Union Square), tel 415/781-5555. This small, refined hotel opened in 1983 after expensive renovations to an older building. Quiet, friendly elegance. Gourmet restaurant.

Huntington Hotel, 1075 California St., S.F. 94108 (on Nob Hill), tel. 415/474-5400. Quiet elegance for those who desire undisturbed privacy. This small hotel is named for another member of the railroading "Big Four," Collis P. Huntington, who had a mansion on Nob Hill. Gourmet restaurant.

Meridien San Francisco, 50 Third St., S.F. 94103 (at Market St., near Moscone Convention Center), tel. 415/974-6400. Modern and elegant, French owned. Views of the City. Gourmet French cuisine.

Pacific Plaza, 501 Post St., S.F. 94102 (near Union Square), tel. 415/441-7100. Tasteful, modern luxury. Gourmet restaurant, northern Italian cuisine.

Ramada Renaissance Hotel, 55 Cyril Magnin St., S.F. 94102 (3 blocks west of Union Square), tel 415/392-8000. New high rise, king-size elegance in a king-size hotel. Special amenities in the Renaissance Club. Services include linkage of personal computers to off-site computers.

Hyatt Regency, 5 Embarcadero Center, S.F. 94111 (near foot of Market St.), tel. 415/788-1234. Modern. Stunning seventeen-story atrium lobby, deluxe Regency Club amenities. Revolving rooftop restaurant offers excellent views of the City.

San Francisco Hilton Hotel & Tower, 333 O'Farrell St., S.F. 94102 (3 blocks from Union Square), tel. 415/771-1400. Large, bustling, modern hotel, popular for conventions. Numerous shops and services. On some floors, you can park your car next to your room. The downtown terminal for airport limousines is across the street.

Hyatt on Union Square, 345 Stockton St., S.F. 94108, tel. 415/398-1234. All conveniences, ultramodern decor. Rooftop restaurant. Guests may use facilities of elegant San Francisco Tennis Club. Morning limo service to a jogging track and to the financial district.

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THE PLUGGERS' UNION

High jinks in Colorado mining town

by Elizabeth Tapp

My father had two addictions: searching for the veins of gold and silver ore in the mountains surrounding Georgetown, Colorado, and delighting anyone who would listen with tales about the old mining camp. Riches always eluded him, but as a raconteur he was a complete success. I loved to hear his stories, and it was many years later when I discovered that he was a shameless plagiarist, portraying situations as true and characters as personal acquaintances when actually they had made their way through either fact or legend into general folklore long before my father told of them.

Where did he get the Pluggers' Union story? Very few Irishmen were in Georgetown, and our family did not know any Irish folksongs. And James Joyce's Finnegans Wake *had not been published when my father first regaled folks with this story. Could it possibly be the one tale that was his own, and the resemblance to Tim Finnegan's adventures coincidental? It's always been a bit of a mystery to me.*

TIM FINNEGAN REFUSES TO REmain dead. He showed this remarkable tendency first in an old Irish music-hall ballad in which he aroused indignation at his own wake. From Ireland, he made his way in the 1890s far across the sea to the western United States to become the subject of a rowdy tale that took place in a booming mining camp of Colorado. Told by my father with a straight face, innumerable details, and the dropping of a few names well known in the mining community, the account of the night on which the Pluggers' Union assuaged its grief for an unfortunate member assumed the proportions of reality. The celebrated member was a fellow miner whose name was much better known in the community than was Tim Finnegan's, but the man in the coffin probably should have been named after Tim.

The Pluggers' Union was an exclusive club of the mining town. This organization was dedicated to the sole purpose of "plugging" drinks in any or all of the town's thriving saloons. The word "plug" used in such a fashion is ignored by Webster's Dictionary, but was part of the vernacular of the West. A hungry man could plug a free meal by being taken suddenly faint from hunger, or a needy miner could plug a grubstake by displaying a chunk of apparently rich ore supposedly removed from his own claim.

The Pluggers' Union was conceived in a sporting spirit, since most of the members were able to afford to pay for their drinks. Although democratic enough to include anyone who enjoyed participating in a clever scam, the organization was composed largely of professional men: elected officials, merchants, and even the local undertaker.

Saturday night was the usual meeting time, and the undertaking parlor was the favorite place. If previously occupied, whoever was already there posed no danger of interference. The surroundings were elegant and sedate, and wives were not inclined to be suspicious that immoderate plans could have their beginnings in such a sober atmosphere. So it was only natural and suitable that all the members of the Pluggers' Union gathered in the undertaking establishment on the Saturday night when they paid their respects to "Tim Finnegan," who was lying in state in a plush-lined casket with an artificial lily in his hand.

"Poor old Tim," sighed the undertaker. "It's sad that he can't join us on our rounds tonight."

"He looks so natural," the mayor breathed in wonder. "Just as if he were lying there sleeping it off."

"What took Tim?" inquired the portly owner of the dry-goods emporium.

The undertaker folded his hands piously, a gesture he had practiced arduously over the years, just as he had perfected the downcast eyes and the sadly drooping mouth that was framed appropriately by his handlebar moustache. "Two of our members found Tim collapsed against his gatepost," he sighed, "locked out of his own home by the misguided woman he married. He is doubtless the victim of some bad liquor." The members of the Pluggers' Union gave a collective mournful murmur.

Poor Brother Finnegan, unlamented by even his own family. It hurt as much as if

such inhuman treatment had been inflicted on each of them. Obviously they must give their unfortunate friend a more fitting send-off than he had received from his uncompassionate wife. The reaction was spontaneous. "There's no reason why we can't take Tim around with us one more time. Come on, men!"

Preceded by the undertaker, six sturdy Pluggers shouldered the heavy casket. With a number of solemn mourners bringing up the rear, the procession made its way to the nearest saloon. Inside Big August Prideau's place of business, the pallbearers, with sad deliberation, deposited the coffin squarely in front of the bar. Forming an impressive phalanx behind the casket, the complete contingent of the Pluggers' Union doffed their hats and bowed their heads in silent grief. Big Augie was good natured and well liked, and the Pluggers, from under partially lowered eyelids, hopefully watched him walk over to peer into the casket.

"Tim Finnegan, eh," Big Augie commented. "What happened, men? And why did you bring him here? He looks to me as if he's already had one drink too many."

Big Augie's ill-timed levity brought no answering response. Instead, the undertaker intoned: "Poor old Tim. There he lies, turned out of his own home, spurned by his wife and family, missed and mourned only by us, his friends." In spite of his long practice in matters of this kind, his voice quavered pitifully.

The undertaker's sentiments shamed Big Augie for his previous casual attitude, and the saloon owner found himself so deeply touched that he needed to wipe moisture from his eyes.

"We thought, Augie," the dry-goods merchant explained, "that, since you always saw quite a lot of Tim, you'd certainly want to pay your respects."

Big Augie was smearing at his face with a bandana handkerchief pulled out of his hip pocket. "I'll miss Tim," he muttered. "We'll all miss him. Always ready with a good joke, Tim was. Hard-working, cheerful cuss, but, men, always a little lavish with the bottle. Ah well. Kicked out at home, you say? Poor old Tim."

The members of the Pluggers' Union bowed their heads a little more deeply into their shirt collars. Flanked by gleaming glasses and bottles, the image of the casket was reflected in the huge mirror back of the bar, the pitiful lily seeming to waver in the light. The mayor steadied it. "The town will not be the same without Tim," he mentioned, and turned to regard Big Augie. "Perhaps if we had something to help us bear up under our heavy loss . . ."

After stealing a glance into the casket to check up on his handiwork, the undertaker lifted his eyes toward Big Augie. "Tim," he agreed with the mayor, "would be the last man on earth to want us to spend our time mourning his passing. He would want us to wish him Godspeed."

Big Augie put his handkerchief back into his pocket and reached behind him for one of the bottles. "You're right," he pronounced. "Tim never wasted time feeling sorry for himself. Whenever his vein of ore petered out, or whenever Mrs. Finnegan raised cain, whenever anything went wrong for poor old Tim, he'd come in here and have a drink to cheer himself up. It always worked, too. Come on, men, it's on the house tonight. You don't even have to figure out a way to plug your drinks." The reflection of the lily seemed to sway from the wave of Big Augie's generous emotion.

Glasses were filled, emptied, refilled, and drained again. "Aaaah! That helped," sighed the merchant at last. The members of the Pluggers' Union nodded a collective head in agreement.

"Poor old Tim," Big Augie innocently grieved, "a pity that he can't drink with us tonight." He reached for another bottle.

The undertaker took a sidewise glance at his charge in the casket while Big Augie filled the glasses once again. "Why not?" he inquired. "Is there anything left in that bottle, Augie?"

Big Augie was busy once again with his handkerchief when the mayor reached over the bar for the bottle. "Drink up, Tim!" the Pluggers' Union shouted in unison.

The lily waved wildly, then disappeared from sight. The undertaker supported Tim Finnegan's back, while the merchant held the bottle to Tim's mouth. A strange gurgling was the only sound as Big Augie stood, bandana suspended from a limp hand watching the contents of a bottle of his best whiskey disappear down Tim's throat. Everyone stood silently watching the coffin until, at last, the merchant upended the bottle to ascertain that not a drop was left, and the undertaker laid Tim Finnegan down once more to rest, redepositing the lily in his inert fist.

ILLUSTRATION DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

Big Augie sputtered angrily. He picked up the empty bottle and made a gesture of waving it wildly in the direction of the nearest Plugger's head. Then gradually his face broke into delighted laughter, to a general nod of approval. "By gosh, men," he cried, "you've outdone yourselves this time! This is the best one yet." He was silent for a moment in thoughtful appreciation of the pure genius just exhibited in his saloon. Then he unfastened the dish towel, his uniform for tending bar, from around his hips. "Let's go," he said. "Let's take poor old Tim over to the Silver Shamrock and try it out on Sean O'Casey."

So the procession went from saloon to saloon. In each, Tim was properly mourned, and in each the remainder of a bottle of good whiskey was poured down his gullet. At the Silver Shamrock, Sean O'Casey, who kept bar, was so overcome by the sight of his brother Irishman's accomplishment that several shots of the Shamrock's best were necessary to bring back color to his pale cheeks and to remove the glaze from his eyes so that he would be in condition to accompany the cortege to the Nugget.

At the Nugget, Lord Cyril Stone, a remittance man who supplemented his allowance by dispensing drinks, stood guard over his supplies, resolutely resisting all attempts at plugging. Had it not been for the example set by Big Augie and Sean, the Pluggers might have met with failure at the Nugget, for Lord Cyril showed signs of possessing very little human compassion for Tim Finnegan's sorry fate. It was impossible, however, for one puny English nobleman, in spite of his aristocratic bearing and highfalutin way of talking, to accuse his fellow businessmen of being deadbeats; so, he reluctantly joined in the tribute to Tim Finnegan.

Nevertheless, Lord Cyril's attitude put a damper on the enthusiasm of the Pluggers to such an extent that after supporting Tim for his final drink of the evening, the cortege made its uncertain way back to the quiet environs of the undertaking parlor where Tim Finnegan's casket was gently deposited so that he could rest in long and well-deserved peace. The rest of the members of the Pluggers' Union derived a mournful satisfaction from the fact that Tim had been the means of the most successful Saturday night's plugging that any of them had ever taken part in.

When Sunday morning dawned, much too soon for the Pluggers, a number of them managed to accompany their wives to church. Mrs. Finnegan, however, occupied her pew all alone, no brash and cheerful Tim beside her. She darted suspicious glances at those Pluggers who had, somehow, succeeded in bridging the chasm between Saturday night and Sunday morning and were now respectably sitting in church, engaged in solemn contemplation. The looks which the Pluggers returned to Mrs. Finnegan were heavy with censure, for they knew that poor Tim Finnegan lay in a coffin, dead asleep, behind the drawn curtains of the undertaking parlor, a lily drooping across his chest.

How long "Tim Finnegan" stayed in his casket in the undertaking parlor is uncertain, for, just as Tim was present in Colorado after being the reason for a previous wake in Ireland, so he turned up in later years, soberly symbolic of the full circle of death and resurrection in the title of James Joyce's novel *Finnegans Wake*. As Tim Finnegan makes his unsteady way from the Old Country's music halls to a Western mining camp and back again to Ireland, he is remarkable in at least one way. Tim has achieved a noticeable immortality wherever he shows up by simply and irrevocably refusing to remain dead.

Elizabeth Tapp *lives in Colorado where the Pluggers' Union plied its wily schemes.*

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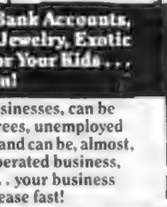

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COURTESY THE AUTHOR

The author is pictured at an early age when he was involved in myriad childhood activities "on the street." Dreamy eyes under heavy lids and a cunning composure maintain his innocence before the world, as he poses with his most prized possessions—his Daisy repeater beebee gun and a two and one-half gallon hat.

HEY, MOM, WHAT COMES OF A MISSPENT CHILDHOOD?

by Lloyd Van Horsen

"HUPP, IS THAT BOY OUT ON THE street again tonight?" That's my mother talking to my father. His name was Peter Hubert. But his family always called him Hupp. Yes, the boy was out on the street again—not a steaming asphalt gutter filled with the noise, filth, and smell of a teeming city but a street lined with majestic elm trees.

It was a soft autumn evening in a small midwest town at a time between the two big wars. My friends Kippy and Alfy and I were unaware of the night fragrances, the sound of the robin's serenade, the final touches of a red and gold sky. The streets, covered with crisp and musty leaves, gave us the opportunity for an exciting evening. We would tie a long piece of baling twine to a wrench and lay it in the middle of Prairie Street. Covering the twine with leaves, we would take our place behind the trunk of a giant box elder tree. When a car approached, its headlights would shine on the tool. As cars traveled more slowly those days and a found tool had value, many of the cars would stop. While the driver was getting out of the car, we would pull in the tool. Our victim would search around and under the car. He might even get back into the car, back up, and again get out to make a further search. Were we smug, until one evening the twine broke and the driver made off with our bait.

We were even more devious when selling scrap metal to "Humpy" the junk dealer. He was one of those unfortunate people born with a prominent hump in his back. All of us, unaware of our insensitivity, just called him Humpy. His junkyard covered acres and

provided a wonderful world of fantasy. We were allowed to indulge in make-believe driving of any kind of auto and truck. We chased John Dillinger down country lanes, firing our toy pistols and wooden machine guns. We took apart speedometers to wonder at all the little brass wheels. We were allowed all the steel ball bearings we wanted to use as marbles. "Steelees" we called them. We repaid Humpy by putting old flatirons into a copper pot before pounding it flat. We never realized that Humpy was probably well aware what a copper pot should weigh. Yet, he paid us the few extra pennies so as not to spoil our fun.

What were our parents doing all this time while we seemed to be following a path of lying and cheating—they were giving us their love and attention. They were spending time in our activities in the home, at school, and at church. They took us camping, gave us the opportunity to visit with grandparents, uncles, aunts, and cousins. They respected our privacy and wisely tolerated our sometimes mischievous behavior.

My grandparents had been farmers, and most of my cousins lived on the farm. During my early childhood, some of them still had a horse and buggy to travel the country dirt roads. Nighttime raids on watermelon patches were tolerated but not without a certain amount of danger. Only once were we in any serious trouble. On one moonless night, my cousins took us by buggy to visit a distant melon patch. All went well until we started our retreat, buggy loaded with a few of the choicest of the patch. Smelling the horse and hearing the creaking of the harness, the farmer's dog sounded the alarm. The farmhouse door flew open, silhouetting an irate farmer, shotgun in hand. Charging into the black night, he had no thought of his wife's clothesline. The last thing we saw, as we put old Fred into a gallop, was the farmer hitting the line just about shoulder height. He did a graceless flip, shotgun and all. How sweet that was.

On these visits to the farm we created our own entertainment. We made do with what we had available. Each spring a new litter of rat-terrier pups made its appearance. Within a few days of their birth, before their eyes were even open, their tails had to be bobbed. This was done on a tree stump by a sharp, clean chop with a butcher knife. The puppies would give a short yelp and were then returned to their mother who comforted them and licked their wounds to keep them clean. The black and white tails were then strung together with a string to form an ermine necklace. This was not considered animal cruelty or abnormal behavior on our part. Dogs' ears are clipped, and horses' tails broken by animal lovers the world over. After all, "what are little boys made of? Snips and snails and puppy dogs' tails, that's what little boys are made of."

Catching sparrows was another summer evening pastime. Sparrows were a blight to the farmer. They multiplied rapidly and stayed the year around, covering the fields, feed pens, and granaries with clouds numbering in the thousands. They made their nests by forming a cave the size of a man's fist in the walls of strawstacks. We would shine a light into the dark nest and grab the sparrow before it could escape. Within a short time, we would have thirty to forty birds. These were our inventory for a play butcher shop. Plucked and drawn, the birds made an impressive display of miniature poultry hanging from a line. Neat rows of dressed fowl, each the size of your thumb. Hearts, livers, and gizzards were separated and offered as tidbits. When we tired of the game and the merchandise became shopworn, the cats were our final customers.

So what became of Kippy and Alfy and all my cousins who joined me in a life of lying, cheating, killing, and stealing? We became professional musicians, scout executives, educators, religious leaders, fighter pilots, corporate heads, elected officials, and community workers. Our mischief was balanced by a close-knit family. Grandparents remained close; uncles, aunts, and cousins joined in church and school functions. We spent a lot of time visiting. Birthdays, anniversaries, and holidays were always celebrated with a lot of hearty food and the close ties of family. We learned respect and humility from our surroundings. Survival occupied a lot of our time. Planting and harvesting, caring for animals. Canning, baking, sewing, and gardening. The values we learned from the land and our families stamped us for all our years. Our parents and forefathers made their mistakes—they had their limitations, but the furrow they plowed across the fertile fields was deep and true. As William Thayer said: "As are families, so is society. If well ordered, well instructed, and well governed, they are the springs from which go forth the streams of national greatness and prosperity—of civil order and public happiness."

Yes, Hupp, that boy is on the streets, but you don't have to worry. He, Kippy, Alfy, and the rest have all contributed to that "national greatness."

Lloyd Van Horsen *has left the midwest of his childhood adventures and now makes his home in southern California.*

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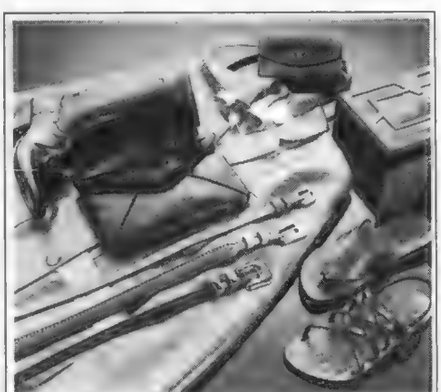

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WESTERN GEOLOGY ILLUSTRATED

MOUNT BROKEOFF COURTESY USGS

Lassen Volcanic National Park: Scenery and Solitude

by Stephen L. Harris

Competing for breathing space with hoards of tourists can take the fun out of summer travel. Americans seeking to enjoy mountain scenery free from the crowds that often make visits to Yellowstone or Yosemite a frustrating experience can find what they are looking for in Lassen Volcanic National Park.

Located in northern California about fifty miles east of Interstate Highway 5 where it passes through the town of Red Bluff, Lassen Park just observed the seventieth anniversary of its creation (1916)—appropriately celebrated by maintaining its usual low profile and drawing its traditionally low quota of visitors. As the vacationer discovers, however, the Park offers not only a rugged, forested landscape dotted with emerald lakes and many clear streams but a spectacular window into the earth's hot interior as well.

Next to Yellowstone, Lassen Park has more hot springs, roaring steam vents, bubbling mud pots and other displays of thermal power than any other region in the forty-eight adjacent states. Located at the southern end of the Cascade Range, the Lassen area features a fascinating variety of volcanic landforms, including three volcanos that have erupted during historic time. Between 1914 and 1917, Lassen Peak (elevation 10,457 feet) produced several hundred explosive outbursts; in 1915 it ejected a seven-mile-high mushroom-shaped cloud that swept across northern Nevada, depositing ash as far east as the Utah border.

Lassen still emits small wisps of steam from crevices in its youngest summit crater, blasted out during May-June 1917, but the Park's main thermal attractions are associated with a much older volcano called Mount Brokeoff (or Mount Tehama). Once a towering giant, Brokeoff is now deeply eroded, its former lofty summit replaced by a deep depression (caldera) that houses clusters of fumaroles (vents emitting volcanic gases). Route 89, the Park's main road, crosses Brokeoff's glacier-carved interior, bringing the visitor to the roadside Sulphur Works, suitably named for the strong "rotten egg" odor of hydrogen sulphide emitted by its dozens of active steam vents and hot springs.

One can stroll through the hissing Sulphur Works in a few minutes. A longer hike (eight miles round trip) takes one through the nearby inferno called Bumpass' Hell, which contains (after Yellowstone) the West's largest thermal field. In addition to scores of vents shooting columns of steam skyward and fiercely boiling springs, one finds miniature volcanos with craters full of liquid mud, spewing hot mud clots into the air and thus building cones that mimic those of great volcanic mountains.

As in Yellowstone, the ground surrounding these sputtering craters and fumaroles is commonly stained brilliant shades of orange, rust, yellow, and white. These colors represent the decay of once solid rock into opal and other soft, clayey substances. After long exposure to volcanic heat and acidic gases in solution, Mount Brokeoff's former core has been transformed into highly friable material that is easily removed by streams and other agents of erosion. Touring Bumpass' Hell gives one a direct experience of the slow processes by which dying volcanos help to destroy themselves.

During the Pleistocene (Ice Age), all of Lassen Park was smothered under a vast ice cap that cut deeply into Brokeoff's cone, grinding away the hard outer shell of lava and exposing the volcano's heat-altered interior. Today the former Cascade skyscraper is a hollow ruin, a horseshoe-shaped amphitheater open to the southeast, where the

waters of Mill Creek continue the process of demolishing the ancient cone.

For a sweeping, 360-degree panorama of the Park and its many geologic wonders, one can climb to Lassen Peak's summit by a two-and-one-half-mile well-graded trail that zigzags up the southeast flank. Along with the path through the easily accessible Sulphur Works, the summit trail is one of the Park's few footpaths likely to be crowded. This exception to the area's ordinarily sparse human population is forgivable, because of all the volcanic giants in the Cascade Range, Lassen is the only one that provides visitors a virtually guaranteed safe summit ascent. Unlike the more northerly peaks, Lassen has no glaciers, and there are no chasms to skirt or steep cliffs to surmount. Highway 89 rides high over Lassen's southeast shoulder, allowing one to park his car at the trailhead. Since the parking lot elevation is already about 8,500 feet above sea level, one must hike only about 2,000 feet to reach the topmost pinnacle.

Having climbed Lassen approximately twenty times, I can vouch for the often festive air found among the climbers on the summit trail. Whole families, ranging from grandparents to babes in backpacks, commonly make the trip, which usually takes the average hiker about three hours. Once on top, the first-time climber may be disappointed; instead of an enormous cavity like the crater of Mount St. Helens, one confronts a huge pile of black, jagged lava. This blocky lava flow was erupted in May 1915 and covers much of Lassen's broad summit dome, extending down the volcano's west flank through a notch in the crater rim. The vent that produced this massive flow is now buried beneath it, but one can still see a conventional bowl-shaped crater by hiking northward across the lava blocks to the large vent ripped open on May 22, 1915, when Lassen reached the explosive climax of its most recent eruptive cycle, devastating a forest on its northeast flank.

From the rim of a third (1917) crater occupying the extreme northwest summit, one commands a spectacular view. The Sacramento Valley, with the smoky coast range beyond, lies to the west. Eighty miles north looms Mount Shasta, its ice fields glistening in the sunlight. Immediately at Lassen's northern foot stand the Chaos Crags, four lava domes that erupted about 1,100 years ago. Extending westward from the north dome is a rockfall deposit known as Chaos Jumbles, a huge landslide that dammed the local drainage to form Manzanita Lake, site of the former Park Visitor Center. (Fears of similar rockfalls in the future, triggered by earthquakes or steam explosions, caused the Park administration to close the old lodge and museum there. A new interpretative center, with up-to-date information about the region's volcanic history, is currently being planned.) The Crags, formed by pasty lava oozing from below, grew much like the sticky lava dome presently rising inside the crater of Mount St. Helens. The north dome was still steaming in the 1850s, and the Crags may erupt again.

If the Lassen Peak trail is too congested for the experience of true wilderness solitude, the Park affords many miles of other trails "far from the madding crowd." Except for a few summer weekends, one can hike or camp peacefully in many places where meeting another person is rare. One hike that provides many of the same views as the Lassen trail but without the crush of other hikers is that up Brokeoff (elevation about 9,100 feet), the highest surviving remnant of the old Mount Brokeoff Volcano. This trail has the added advantage of being sheltered by evergreen forest in its lower reaches and passing through flowering alpine meadows for much of its length. Climbing beside a rapidly descending stream much of the way (in fact the creek and path share the same bed for short distances), the hiker enjoys the music of bird calls and falling water.

Butte Lake and Snag Lake in the Park's northeastern corner also provide attractive waterside hikes. Dammed by lava flows from Cinder Cone (last active 1850–51), these pine-fringed lakes are popular fishing sites. After Labor Day, however, piped water is turned off at most campsites and relatively few persons visit the area. This comparative absence of campers gives autumn visitors splendid opportunities to explore the lakes and streams of Lassen's backcountry without worrying about others interrupting their communion with nature.

Prospective travelers should know that by late fall severe storms can occur at any time, closing Route 89 and most other roads in the Park as well. Even in winter, however, cross-country skiers can trek to Bumpass' Hell, the Devil's Kitchen, and other active thermal displays, enjoying the contrast between winter's silent snow cover and the noisy sizzling of Vulcan's steamworks. Whatever the season, the Lassen region offers that rare and special combination of scenic geology and solitary freedom too often lacking in our better-known national parks.

A revised second edition of **Stephen L. Harris**'s Fire and Ice: Our Western Volcanoes *is being published by Harcourt Brace Jovanovich, Inc.*

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Daniel Boone's Flip Side

by Mike Blakely

Daniel Boone made his mark in Kentucky. In his later years, however, the legendary frontiersman lived in Missouri. From there, the buckskinned Boone continued adventuring westward even as an octogenarian and, apparently, kept his sense of humor to the end. In southwestern Nebraska he devised a lasting practical joke worthy of being chiseled in stone.

Some time around 1816, when Boone was eighty-two years old, he passed along the wilderness of the Platte River where a clever practical joke bearing his name fooled countless passersby for decades after his death. No doubt, Daniel Boone never had the pleasure of seeing his joke deceive any of its chagrined victims. But he must have chuckled to himself as he worked on his simple yet ingenious scheme.

Once sprung on one victim, the prank always lay set for the next. It revealed Boone's insight into the curiosity of all men and had the lasting quality of stone. For, on two sides of a large square boulder, somewhere along the south bank of the South Platte, Daniel Boone chiseled inscriptions that caused many a curious traveler to break sweat and harness leather turning the monolith over.

Billy Dixon was one such traveler. Orphaned at the age of twelve and sent to live with an uncle, Billy ran away at thirteen to seek adventure in the West. He certainly found his share. Dixon shot and killed the first buffalo he ever saw and became a marksman among marksmen on the buffalo ranges. He fought Indians at the Battle of Adobe Walls in the Texas Panhandle and won the Medal of Honor as an army scout in the desperate Buffalo Wallow Fight. But at age fourteen, he was a greenhorn bullwhacker unknowingly retracing Daniel Boone's trail along the south bank of the South Platte with a government bull train.

In his autobiography, *Life of Billy Dixon* (Guthrie, Oklahoma: Cooperative Publishing Co., 1914), Billy describes his first encounter with the Daniel Boone stone in 1864: "Between Plum Creek and Julesburg we passed a big square stone on which was inscribed 'Daniel Boone' and other inscriptions, one saying that further information could be found on the other side, meaning the bottom."

The members of Billy Dixon's bull train couldn't wait to turn the stone and read the rest of the legend's inscription. A few men gathered around and tried to hoist the boulder to no avail. Others came to lend a hand until a dozen frontiersmen stood grunting around the rock. Still, the curious marker would not budge.

Now they were more committed than ever. They would not be denied a look at the bottom side of Daniel Boone's stone even if they had to hitch up every ox on the plains to turn it over. As it turned out, one team of oxen did the trick. The bullwhackers could see where previous parties unknown had hitched teams and rolled the boulder. They released a team from one of their huge freight wagons, hitched the beasts to the rock, and cracked the bullwhips.

Slowly, the square chunk of stone angled onto its side as the oxen strained against their yokes. Then the boulder flipped over with a thud. One of the men who could read cleared the dirt away from the letters on the newly exposed side of the stone and recited the message aloud as the others listened.

Billy Dixon never recorded the exact words chiseled into the stone. But suffice it to say that the second side included the name of Daniel Boone and other inscriptions, one saying that more information could be found on the other side . . . meaning the bottom.

Dixon's report of the chiseled rock seems to be the only description of it anywhere in history. Biographers agree that Boone plied the vicinity but none mentions the stone. The word of Billy Dixon, however, bears the brand of veracity. All his invaluable accounts of buffalo hunts, Indian fights, and prairie crossings stand up under close scrutiny and cross-research.

Mike Blakely *writes a syndicated column on Texas history that runs in a number of newspapers.*

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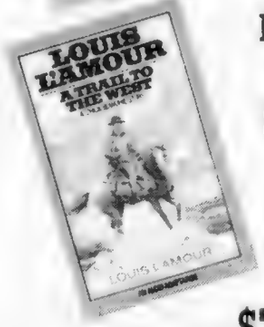

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Alone I will follow the dark trail, black void on one side and unattainable heights on the other, darkness before and behind me, darkness that pulses and flows and is felt. . . .

—Everett Ruess

EVERETT RUESS: THE DARK TRAIL INTO MYTH

by N. Scott Momaday

As a "wanderer of the wilderness," Everett Ruess was in Canyon de Chelly in northeastern Arizona in 1932. There he spent days "serene and tempestuous" savoring the breathtaking scenic beauty and making friends with nearby Navajos.

All photographs are from W. L. Rusho, *Everett Ruess: A Vagabond for Beauty* (Gibbs M. Smith, Inc., Peregrine Smith Books, Salt Lake City, 1983). Photos courtesy of Waldo Ruess. Photos and quotations from *Everett Ruess* are used with permission of the publisher.

OF ALL THE MYTHS THAT PERVADE THE AMERICAN landscape, none is more pervasive than that of the solitary man whose destiny it is to achieve a communion with nature so nearly absolute as to be irrevocable. It is the act of dying into the wilderness, actually or metaphorically. When Everett Ruess disappeared in the Escalante wilderness of Utah in November 1934, he succeeded to that mythic ideal; he became one with the wild earth.

Everett Ruess was born March 28, 1914, in Oakland, California. He was last seen by a sheepherder near Davis Gulch, Utah, on November 19, 1934. He was not quite twenty-one years old. Very little objective information concerning Everett Ruess's life has been published. The principal resources are the letters he wrote to his parents, his brother, and to various friends and acquaintances, and the diaries he kept on his travels in 1932 and 1933. Beyond these, there are a few poems and essays, some photographs, and some graphic art, notably blockprints. Everett Ruess was not an accomplished artist, of course, but he might have become one, had he been given the time to develop his talents. The descriptive elements in his writing are often strong and lyrical. The composition of the blockprints is generally impressive, and the stark features in the landscape — monoliths and trees, especially — are rendered with a fine dramatic force. There can be little doubt that when Everett Ruess trained his eyes upon the physical world, the world of nature, he saw what was there. It might be argued indeed that he saw more than he could say, more than words or pictures can express; he seemed always at grips with the ineffable.

Perhaps his mother was the single most influential person in his life. Stella Knight Ruess dedicated herself to the arts. The daughter of a California pioneer, she established herself firmly in the art world of Los Angeles. She studied art at the University of Southern California and at Columbia University, and she taught courses in drawing. She wrote and published poetry. And she was an active member of several art and literary societies. She was obviously concerned to involve her family in the pursuit of artistic distinction. In booklets entitled the *Ruess Quartette* she printed poems and essays written by her husband, her two sons, and herself. She designed a family seal which bore the legend "Glorify the Hour," and she had imprinted on her stationery "The House of Ruess."

Everett's father Christopher was a graduate of Harvard and of Harvard Divinity School. Although he wrote an occasional poem, he was more deeply interested in philosophy than in poetry, and he brought to the family a certain pragmatic energy that must have served Everett well in his wilderness sojourns. He believed in the principle of preparedness, and he wanted his sons to become educated men. He could only have been disappointed when Everett dropped out of the University of California at Los Angeles after one semester.

Waldo, Everett's older brother and now the only surviving member of the family, made a successful career as an international businessman, living in a number of countries in Europe and Asia and traveling all over the world. Though seemingly much closer in taste and temperament to his father than to his mother, and therefore the opposite of his younger brother, he supported Everett in his quests without hesitation. It was one for all and all for one in "The House of Ruess."

W. L. Rusho, in *Everett Ruess: A Vagabond for Beauty* (Peregrine Smith Books, 1983), writes:

> Everett's greatest talent was his ability to see, and then articulate, the magnitude, color, and changing moods of nature. If he was good at describing the high Sierras (and he was), he was superlative in his descriptions of the red rock deserts of northern Arizona and southern Utah. His astonishing ability to awake in a reader those feelings one has when confronting the land, coupled with the mystery of his vanishing, have prompted the suggestion that he might have been a mystic. (page 5)

REMARKABLY, WE KNOW NOTHING MORE OF EVERett Ruess's disappearance now than we did half a century ago. It is not unlikely that he was murdered and that his remains were buried in a place so remote and inaccessible that it is no wonder that they have never been discovered. The Escalante country is of course remote and inaccessible to begin with, but to be sure there were those who knew that terrain, especially Navajos who had lived all their lives in the region, far better than Ruess and far better than any of the outsiders who searched for him. A renegade Navajo, Jack Crank, confessed to the murder of Everett Ruess, but his confession was never substantiated, and he was apparently not a man to be taken at his word. Nonetheless, Ruess's parents believed that Crank killed their son. Christopher Ruess wrote to Randolph Jenks (who had known Everett in 1931) on August 7, 1952:

> He [Crank] was a sort of outlaw among his people even. He was probably drunk when he did the deed. . . . For us, this seems to solve the riddle. (*Everett Ruess*, page 206)

But the murder theory is simply that, a theory. Even now, there are those who believe that Everett Ruess may still be alive. It is intriguing that Ruess himself seemed to encourage the formation of his own legend, the formation of a "riddle." As early as May 1931, he wrote: "I intend to do everything possible to broaden my experiences and allow myself to reach the fullest development. Then, and before physical deterioration obtrudes, I shall go on some last wilderness trip, to a place I have known and loved. I shall not return." In the summer before his disappearance he made the prophetic statement, "When I go, I leave no trace." Alec W. Anderson, a retired librarian, reported that Ruess had visited his home in Covina, California, early in 1934. When he left for Arizona, Ruess told Anderson, "And I don't think you will ever see me again, for I intend to disappear."

"I intend to disappear." One cannot be more explicit than that. Are we to take him seriously in this, literally? Did he in fact effect his disappearance like a magician on the stage? In the final analysis it matters very little what Ruess's intentions

might have been, I think. More important are, first, the fact of his disappearance, then the myth-making process itself: the way in which we ascribe meaning to the apparently meaningless, or how we apply our collective imagination to the unknown. Outside that process the story of Everett Ruess is severely limited. He was born, he ventured into the wilderness, he vanished. We are confounded because our principal character has stepped out of the story too soon, and are frustrated. But within the process the story is boundless; when we focus the imagination upon this simple formula, we perceive implications, consequent meanings, possibilities, all with the richness of legend. Everett Ruess, then, was a man (scarcely a man, a boy) whose love and perception of nature were profound, and in his example we can find something of our own sacred commitment to the American landscape.

I can't help thinking of another legend of the American West. From the time I was a small boy, growing up in New Mexico, I have been fascinated with the legend of Billy the Kid. Everett Ruess and Henry McCarty (which was likely Billy the Kid's real name) were not at all alike, of course, on the surface. And yet one can make comparisons that are revealing of our imagination. Everett Ruess disappeared in the Utah wilderness at the age of twenty. Billy the Kid was killed at Fort Sumner, New Mexico, at the age of twenty-one. Both were irrevocably involved in the landscape of the Southwest, and both were engaging personalities, each in his own way. Notwithstanding that one was a poet and artist and a devout lover of nature in the tradition of the English Romantics and the other was an unscrupulous outlaw, very likely a psychopathic killer, they both exemplify crucial attitudes in our understanding of the Wild West. This is to say that Everett Ruess, like Billy the Kid, perpetuates the myth of the dying cowboy, that lonely, heroic figure who bravely confronts his destiny because he must. The confrontation ends in his demise; but he has achieved the communion; he has become one with the infinite universe, which in a large dimension of the popular imagination is the Western Wilderness. From "Streets of Laredo" to Aaron Copland's great ballet "Billy the Kid," through a thousand movies and television programs, this notion predominates: the handsome young man is cut down before his great promise can be realized; he dies into landscape and legend; and he is greatly mourned.

> There's many a man with a face fine and fair,
> Who starts out in life with a chance to be square,
> But just like poor Billy he wanders astray
> And loses his life in the very same way.
> (John A. Lomax, *American Ballads and Folk Songs*, "Billy the Kid" [Macmillan, 1934], page 136.)

EVERETT RUESS, OF COURSE, CANNOT BE SAID TO have gone "astray" in any but the most literal sense. Indeed, he was as upstanding and "square" as one could ask of a young man of his time and place. He is too young and too late to be a Mountain Man, but the Mountain Man expresses his spirit. He is a cross between the Mountain Man and the Eagle Scout, combining the one's

(Top) ***In the summer of 1931, Randolph "Pat" Jenks (at center) and Tad Nichols (who took this photo) stopped their pickup near Cameron, Arizona, to give Everett (at left) a ride, loading Everett's burro and equipment in the back of their truck.*** **(Bottom)** ***The portrait of Everett is by Dorothea Lange, 1933.***

nomadism and fearlessness and instinct for survival and the other's moral purpose and strength of character.

The thing that sets Everett Ruess forever apart from the popular myth is what F. Scott Fitzgerald called the "capacity for wonder." In Ruess this talent amounted to a passion almost overwhelming. In this respect he is much closer to Albert Bierstadt and John Muir and Ansel Adams than he is to Billy the Kid and the Mountain Men.

In 1934 he wrote to a friend from Chilchinbetoh, Arizona:

> So here too I have been leading a life of strange contrasts, violent indeed when considered separately, yet flowing naturally enough into one another. There has been deep peace, vast calm and fury, strange comradeships and intimacies, and many times my life and all my possessions have tottered on the far side of the balance, but as yet, from each such encounter I have in the end come away, unharmed, and even toughened.
>
> But much as I love people, the most important thing to me is still the nearly unbearable beauty of what I see. I won't wish that you could see it, for you might not find it easy to bear either, but yet I do sincerely wish for you a little at least of the impossible. (*Everett Ruess,* page 145)

On the same day he wrote to another friend:

> Once more I am roaring drunk with the lust of life and adventure and unbearable beauty. I have the devil's own conception of a perfect time; adventure seems to beset me on all quarters without my even searching of it; I find gay comradeships and lead the wild, free life wherever I am. And yet, there is always un undercurrent of restlessness and wild longing; "the wind is in my hair, there's a fire in my heels," and I shall always be a rover, I know. Always I'll be able to scorn the worlds I've known like half-burnt candles when the sun is rising, and sally forth to others now unknown. I'm game; I've passed my own rigorous tests, and I know that I can take it. And I'm lucky too, or have been. Time and again, my life or all my possessions have swung on the far side of the balance, and always thus far I've come out on top and unharmed, even toughened by the chances I've taken. (*Everett Ruess,* pages 145–46)

The repetitions are significant, I believe. Ruess wrote the same letter a hundred times over, in effect. His verse, his letters, his journal entries all speak to the same witness of nearly unbearable beauty, of being intensely alive and alone in the incomparable landscape, sensible of dangers all about, sensitive to the extraordinary risks involved.

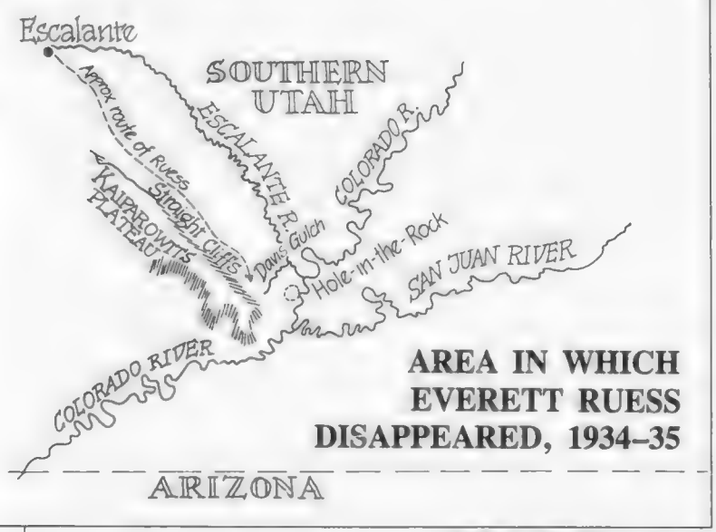
Everett Ruess was one who made poems and blockprints. He made friends easily, and he left an abiding impression upon them. He seemed not uncomfortable in the drawing rooms of Los Angeles and San Francisco, and he associated with such well-known personalities as Edward Weston and Dorothea Lange. But he was more at home, perhaps, in an abandoned hogan in Monument Valley or Canyon de Chelly. Certainly there was his inspiration, and Everett Ruess was singularly inspired. His very best art consists in his occasional writing, in letters and journal entries and familiar essays.

> I wandered through the Painted Desert and spent days serene and tempestuous in Canyon de Chelly, then traveled up Canyon del Muerto in the shadow of sheer, incurving cliffs, breathtakingly chiseled and gloriously colored. I passed the last Navajo encampments and stopped for a space in an abandoned hogan constructed of smooth clean-limbed cottonwood, with singing water at the door and sighing leaves overhead. Tall, gracefully arched trees screened the turquoise sky with a glistening pattern of dappled green; above and beyond were the gorgeous vermilion cliffs. (*Everett Ruess,* page 81)

There may be one or two extraneous adjectives here, but the description, as such, is first-rate, and anyone who has entered deep into Canyon del Muerto will know it to be true and precise.

Had Everett Ruess lived three-quarters of a century earlier, he might have been in the first rank of American Transcendentalists. He might have found his credo in Emerson's *Nature*. One supposes that he might have wanted to be a mystic, as Emerson did, and his writing indicates that he came closer to a mystical experience than most of us do. But at last he was not a mystic, and however close spiritually, he was geographically and philosophically far removed from the Transcendentalists.

He was a young man intensely in love with the beauty of the American West, whose capacity for wonder was very great. From the time of the Greeks, at least, we have been baffled and disturbed and fascinated by the passing of young men. Everett Ruess took up the dark trail and followed it steadily in the direction of myth. And his achievement is the achievement of myth.



AREA IN WHICH EVERETT RUESS DISAPPEARED, 1934–35

AFTER MAP IN "EVERETT RUESS," PAGE XII

N. Scott Momaday *is a painter, a poet, and a Pulitzer Prize-winning novelist who lives in Arizona.*

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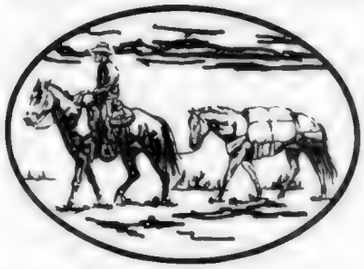

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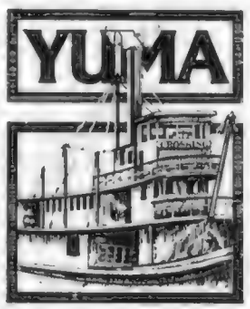

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TRAVEL NOTES

COURTESY ALASKA STATE DEPT. OF TRANSPORTATION

FERRYBOAT TOURS OF SOUTHEAST ALASKA. A journey along Alaska's "Inside Passage" offers gorgeous scenery any time of the year, but during spring, fall, and winter the scenery is at its best and the area is least crowded. Alaska State Ferries, operated by the Department of Transportation, offers an affordable alternative to luxury cruise ships for those who wish to see Alaska's dramatic mountain vistas, glaciers, icebergs, and wildlife by water.

Nine boats operate along the southeastern Alaskan coast, five of which have two- and four-berth staterooms. All boats carry cars and recreational vehicles. On some boats, hardy souls may elect to camp out on a solarium deck in tents and sleeping bags. The ships run round trip from Seattle to Skagway all year with stops at Prince Rupert in British Columbia, and Metlakatla, Ketchikan, Hollis, Wrangell, Petersburg, Kake, Sitka, Angoon, Tenakee, Hoonah, Juneau, and Haines, Alaska. Many of the areas cannot be reached by conventional roads. Passengers may disembark at any of the ports and resume travel on the ferry the same day or later. Advance reservations at hotels along the way for overnight stops are recommended.

According to our correspondent who recently took a ferry trip, the atmosphere on board is friendly and informal. Food is reasonably priced and served cafeteria style; travelers are responsible for their baggage. Passengers, vehicles, and cabins are charged on a port-to-port basis which results in slightly higher fares for stopovers at various ports when compared to a through fare. During the off-season from October 1–April 30, the driver of an on-board vehicle travels free. Persons sixty-five years of age and older also travel free on any ship October 1–May 15. Vehicles, cabins, and food are charged at the normal rate. May 16–September 30, free senior citizen travel is restricted to certain ships. Children six through eleven travel at half-fare, and those five and under travel free. Fares fluctuate depending on vehicle length, accommodations, and trip length. An off-season one-way fare from Seattle to Juneau in a shared four-berth cabin, for example, costs $207, excluding a vehicle charge. Round-trip fare is double that.

Canadian customs officials request proof of U.S. citizenship such as a driver's license or birth, voter, or baptismal certificate. No passport or visa is necessary. Summer tours are extremely popular and are allocated on a first-come, first-served basis. For reservations write Alaska Marine Highway, P.O. Box R, Juneau, Alaska 99811 or call either (907) 465-3941 or 272-4482; in Alaska call (800) 642-0066.

The British Columbia Ferries use adjacent facilities at Prince Rupert and connections are often convenient between the two ferry lines. For information write British Columbia Ferry Corporation, 818 Broughton Street, Victoria, British Columbia V8W1E4.

HANDS-ON FIREARMS FAIR. For hunting enthusiasts who want to test firearms before purchasing them, the Shooting and Hunting Sports Fair offers the perfect opportunity. Four shows across the West this spring and summer will feature booths displaying shotguns, rifles, and handguns from major gun manufacturers. Anyone fourteen or older may select a gun, step over to the firing range accompanied by a Fair official, and take aim at clay targets. Persons under eighteen must also be accompanied by a parent. Participants may compete in the Shotgun Speed Championships by attempting to be the fastest to knock down three steel silhouettes anytime during the show. The winner receives a shotgun and a cash prize, as well as the opportunity to take part next year in the World Speed Shooting Championships held in conjunction with the southern California show each year.

Olympic medalist and current national champion in international trapshooting Dan Carlisle will demonstrate trick shooting and give seminars on shotgun techniques. Seminars on hunting dogs, reloading, muzzle loading, archery, and game calling will also be held, along with a duck and varmint calling contest. Admission for adults is five dollars. The Shooting and Hunting Sports Fair runs March 27–29 at the Black Canyon Shooting Range near Phoenix, Arizona; May 15–17

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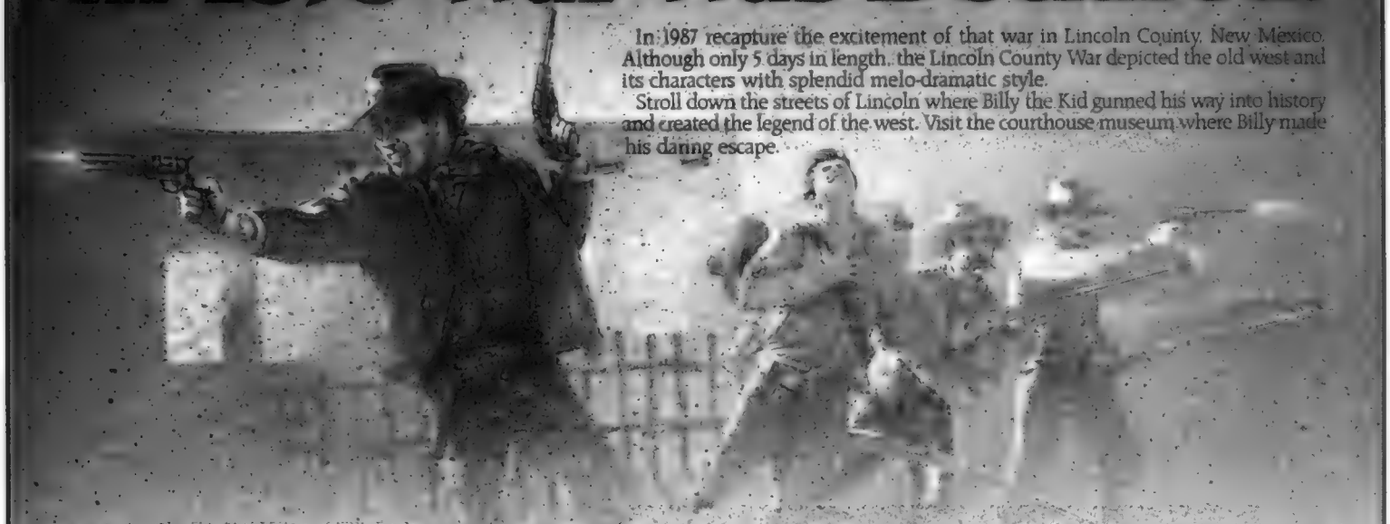

Also included in the Lincoln County experience is Smokey the Bear's museum in Capitan, Valley of Fires State Park, the newest lava flow in the US near Carrizozo and the spectacular scenery at Bonito Lake. And last but certainly not least in the Lincoln County tour is beautiful Ruidoso, playground of the Southwest. Thrill to the horse racing action at Ruidoso Downs or snow skiing or hiking or just relaxing.

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at Raahauge's Pheasant Club in Norco, California; July 10–12 at the Mile High Gun Club in Brighton, Colorado, near Denver; and August 7–9 at the Elm Fork Shooting Park in Dallas, Texas. For more information contact the Fair at P.O. Box 1103, Corona, California 91718, (714) 734-6873.

COURTESY WESTERN RIVER EXPEDITIONS

RAFTING THE SALMON RIVER. A float trip down the main stretch of the Salmon River in Idaho takes you through magnificent deep canyons and towering mountain peaks into the heart of the wilderness. Worldwide River Expeditions offers ten six-day rafting tours from June through August this year that run in the Idaho Primitive Area. The boats negotiate exciting rapids like Salmon Falls, Big Mallard, and Split Rock and then put in at soothing hot springs, abandoned mining camps, and other interesting spots. Experienced river guides expertly handle the oars and spin tales of legendary pioneers who traveled along the "River of No Return." Athletically fit individuals sixteen years of age and older may choose to accompany the large rafts in sportyaks, seven-foot single-person polyethylene plastic boats that are reportedly unsinkable.

Trips begin June 16 and 24, July 2, 10, 18, 26, and August 3, 11, 19, 27. Sportyaks are available on the last six dates. The $740 per-person cost, plus five percent Idaho sales tax, includes all meals and air transportation from Boise to Salmon, Idaho, and then from McCall back to Boise. An overnight motel stop in Salmon before the start of the trip is not included in the tour price. Sleeping bags can be rented for fifteen dollars each, two-person tents for thirty dollars each, and sturdy camp-cots for seventeen dollars each. Reservations are handled by Western River Expeditions, 7258 Racquet Club Drive, Salt Lake City, Utah 84121, (800) 453-7450 or in Utah (801) 942-6669. Additional information about the area and other outfitters can be obtained by writing the North Fork Ranger District, Salmon National Forest, North Fork, Idaho 83466. For more on river rafting, see AMERICAN WEST, March/April 1984, "Rubber Rafting Western Rivers—Yesterday and Today" by Peter Skafte.

MEXICO BY RAIL. If you're eager to explore the charms of interior Mexico but don't wish to drive alone through the backcountry, traveling by private railcar may be the answer. Rail Passenger Services, Inc., a Tucson, Arizona, based company that rebuilds private railcars, now offers a romantic way to reach Barranca del Cobre (Mexico's Grand Canyon) in the Sierra Madre Occidental, and the cities of Mazatlán and Guadalajara, in two elegant, restored cars. Accommodations range from single-person roomettes to a five-person family room. The two cars can sleep up to twenty passengers, and an additional thirteen-person sleeping car can be attached if needed. All berths are in private rooms. Both cars were originally built by Pullman in the late 1940s and have since been refurbished with luxurious details such as a hardwood floor in the dining area and fabric-covered, insulated walls.

Travelers can choose a four-day round-trip tour to Barranca del Cobre or opt to add Mazatlán and Guadalajara on an eight-day round-trip tour. The railway leading up to the canyon rises from sea level to nearly 8,000 feet on a spectacular course that includes eighty tunnels and thirty bridges set amid a rugged pine-covered wilderness. Overnight stops in hotels are made at the canyon and in Mazatlán or Guadalajara. Tour prices range from $700 to $2,000, depending on trip length and accommodations, and include all on-board meals, all off-board hotels, on-board porter service, linen, and bus transfers to and from the train. Liquor and off-board meals are extra. The trains depart from Nogales, Sonora, Mexico; shuttle limousine service from Tucson to Nogales and back is available at no extra cost. Both cars are Amtrak approved and available for private charter throughout North America. For reservations, contact your travel agent.

PHOTO BY MICHAEL R. STOKLOS

SPRING SKIING IN IDAHO. If you're the kind of skier who hates to see the season end, Idaho has good news for you. Depending on the weather, many of Idaho's ski resorts offer great skiing well into the spring.

Sun Valley ski resort in Ketchum and Lost Trail ski resort north of Salmon both remain open until early May. Sun Valley offers a wide range of accommodations, restaurants, and bars along with sixteen chair lifts and sixty-four runs. Dollar Mountain has gentle slopes for beginners, while Seattle Ridge provides well-groomed runs for intermediate skiers. For the advanced skier, Bald Mountain presents an exhilarating challenge. Helicopter ski tour packages are available, along with many other tour packages that include hotel accommodations and lift tickets. The maximum vertical drop is 3400 feet, one of the longest in the state. Sun Valley is open seven days a week. For reservations and information, call (800) 635-8261 or in Idaho (800) 632-4104.

Lost Trail operates on a much smaller scale. The resort lies on the Idaho/Montana border and boasts of having the best snow in the Northwest. The snow's perfect condition on the area's eighteen runs is due mainly to the high elevation of Lost Trail. Two chair lifts and two tow ropes are available to take you to beginner, intermediate, or advanced runs. The maximum vertical drop is 1200 feet. Several tour packages are available at reasonable prices. The area is open Wednesdays through Sundays and holidays. For information write P.O. Box 191, Darby, Montana 59829 or call (406) 821-3211 for a skiing and snow report.

Many other ski resorts are open through April in Idaho. For information on these resorts, contact the Idaho Travel Council, Capitol Building, Room 108, Boise, Idaho 83720, (800) 635-7820 or in Idaho (208) 334-2470.

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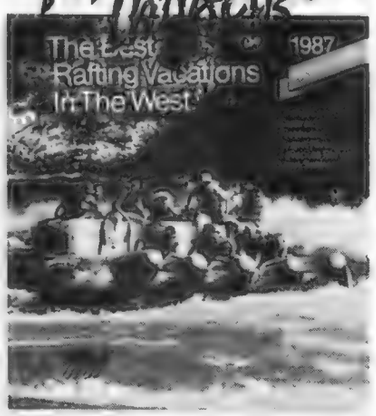

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WHO'S ON THE BARROOM FLOOR?

Central City's Mystery

by Lisa Anderson

SHE STARES UP FROM THE FLOOR OF the Teller House Bar in Central City, Colorado, and she is lovely. She has rich brown hair, a gentle smile, and winsome eyes. And she is a fraud.

The beautiful face painted on the barroom floor has become a major attraction in the historic mining town of Central City. She is most often linked with the "Madeline" of H. Antoine D'Arcy's 1898 poem "The Face upon the Barroom Floor," and occasionally she is mistaken for a commissioned portrait of "Baby Doe" Tabor. Her story is interesting, but she is neither "Madeline" nor "Baby Doe." She is, instead, one of the West's most beautiful practical jokes.

It began in the summer of 1936 when Herndon Davis, a talented and hot-headed artist, was commissioned to do a series of paintings for the Central City Opera Association and the Teller House. One afternoon Davis got into a heated argument with Ann Evans, Opera Festival founder and granddaughter of Colorado's second territorial governor, John Evans, about the authenticity of Western art — a subject that evoked strong feelings in both Davis and Evans. Evans stormed out. "You're going to get fired," jeered Joe Libby, a sixteen-year-old busboy at the Teller House.

Davis decided to leave Evans something to remember him by. He and Libby gathered the essentials: oils, brushes, a brick to sand the floor with, a case of Coca Cola, and a fifth of rum. After the bar closed, Davis, presumably well under the influence, painted the appealing portrait, now nicknamed "The Mona Lisa of Colorado." We have no record of Evans's reaction to the unexpected portrait, but Davis "left soon after."

By 1946 the painting was famous. When Davis heard that his joke had gained fame as an "unknown" work from the Gay Nineties, he was furious. He returned to Central City to sign his masterpiece. Soon after he had left, the Teller House management scrubbed his signature away with turpentine. Even today, the artist's name and story are not widely known.

The identity of the face, as well as that of the artist, remained a secret until the death of Davis in 1962. He had told the story to two close friends who had promised not to disclose it while Davis lived.

The model was not "Madeline" (although the poem may have somehow inspired the joke). She was not "Baby Doe" or a portrait of some mysterious woman from the Gay Nineties. She was "Nita" — Edna Juanita Davis, Herndon Davis's wife. Nita was a Jamaican beauty with large dark eyes and classic features who had married Davis in 1929. Nita was also a teetotaler. She strongly and vocally opposed her husband's fondness for liquor. To the day she died, in October of 1975 at the age of eighty-five, Nita denied that she was the model for the mysterious Madeline. She refused to visit the bar that boasted her portrait. In fact, Nita was furious at her husband for telling anyone at all that she was the face on the barroom floor.

Perhaps, had she known that her portrait would be viewed by thousands of admiring visitors each year, she'd have been less incensed by her husband's drunken foolishness.

Lisa Anderson *is a free-lance writer who lives in Boulder, Colorado.*

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Cars have replaced the covered wagon, and one of the world's few surviving narrow gauge trains hauls passengers now, instead of ore. But the bustling city is still the destination of modern-day explorers who seek the riches of Durango's lifestyle and the wealth of beauty in the surrounding environment. And Durango truly is a jewel of the Southwest.

Today's explorers find the area ideal for rest and relaxation amidst unsurpassed mountain scenery, as well as a host of outdoor activities. Hikers and campers discover alpine meadows brimming with wildflowers, miles of gentle trails and endless lakes, streams and waterfalls. Watersports abound; fishing, boating, waterskiing, sailing and windsurfing are some of the popular activities at Vallecito Lake. The adventurous may try jeep tours, mountain bike rentals or even kayaking. Breakfast trail rides and chuckwagon suppers - complete with singing cowboys - entertain the whole family. Several of Colorado's best dude ranches offer lots of warm western hospitality here, at surprisingly low rates.

Spectators and sportsmen alike thrill to Durango's unique summer sporting events. The Iron Horse Bicycle Classic, held Memorial Day Weekend, is highlighted by a grueling 47-mile road race over two 10,000 foot mountain passes in which world-class cyclists race the Narrow Gauge Train. Animas River Days, in mid-June, features a "Kayak Rodeo" while late September brings the National Off-Road Bicycle Association Championships as well as the spectacular fall color change.

Labyrinths of cliff dwellings, kivas and pueblo ruins bear silent testimony to their mysterious desertion by the Anasazi Indians 700 years ago, at nearby Mesa Verde National Park, Aztec Ruins and Chaco Canyon. The century-old coal and steam-powered narrow gauge train, affords visitors spectacular views of the otherwise inaccessible Animas River Gorge. And Durango's two National Historic Districts boast many fine examples of Victorian architecture.

From authentic melodrama and honky-tonk saloons to the Four Corners Opera Festival's 1987 production of "Man of La Mancha", the area bustles with a lively cultural undercurrent. Numerous galleries, locally produced crafts and confections and many excellent restaurants make Durango's downtown a must.

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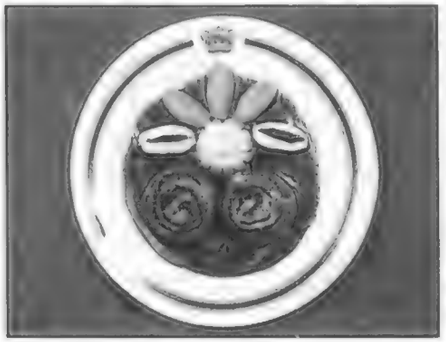
PHOTOS BY NICK KARRAS

Indulge in Delectable Vittles at the Hotel del Coronado



"I've known about this place all my life," said Jay Pastoral, the cheery fifty-one-year-old Executive Chef of the Hotel del Coronado in San Diego, California. "Once I drove by and said, 'I'm going to work at that hotel some day!' To me, then, it had a great reputation and would have been the best place to work in all of San Diego. Now that I'm here, I don't plan on going anyplace else," he added with a smile.

An elegant example of Victorian architecture, the hotel is world renowned for its European-style charm and ideal location on Coronado Peninsula in San Diego Bay. Pastoral, a San Diego native of Mexican/Filipino ancestry, has overseen the three restaurants in this venerable ninety-eight-year-old hotel since 1984. He devotes most of his attention to the Crown Room restaurant that serves haute cuisine in one of the world's largest wooden tiered-ceiling rooms. He also supervises the Ocean Terrace, which overlooks the Pacific on the south side of the 700-room hotel. In the Prince of Wales restaurant, which features a gourmet continental menu, Pastoral works with Chef Steve Schlanger.

"You really get a sense of history cooking and arranging meals at this hotel," said Pastoral. "After all, this is where presidents have dined [twelve U.S. Presidents have visited, including Ronald Reagan] and dignitaries such as Charles Lindbergh. They say L. Frank Baum, who wrote *The Wizard of Oz*, designed the chandeliers. It's pretty amazing to work in such a setting."

The chef's career began in a less exalted atmosphere. Thirty-five years ago, he took his search for culinary knowledge to the jungle of fast food restaurants. His urge to work in a hotel soon brought him to San Diego's El Cortez Hotel, where he worked as a relief cook. He left El Cortez in the early 1960s to work for various other San Diego hotels and finally came to the Hotel del Coronado.

When the chef joined the staff, he felt that although the hotel had a tremendous national reputation as a landmark, experimental changes were needed to improve the Crown Room menu, to which he introduced haute cuisine.

"I wanted all the food prepared in the hotel to be more delicate, no more meat and potatos dining. The best comment I can receive is for a convention rep. to come up to me after

a large dinner and say 'That was really special. That wasn't banquet food!' That's what makes it all worthwhile," said Pastoral.

Pastoral has mastered the art of serving the huge groups who attend the hotel's Sunday brunch (1,200 people partake each week) or holiday meals (up to 5,000 dinners are served on Thanksgiving). But he doesn't do it alone.

"I probably spend more time with my staff than most Executive Chefs. And that means I get the staff involved. If I have an idea and they contribute to it, it all adds up to a good, solid team effort. I've dealt with enough chefs who blew their stacks too often. If my staff deserves it, I'll chew them out. But I seldom reach the hollering level. I'm no angel, but I stop myself before I go too far."

The chef divides his time between supervising his staff of 100, conferring with Food and Beverage Director Beverly Bass, and experimenting in the kitchen cooking up creations such as his Noisettes of Lamb.

"This noisette dish is really medallions of meat done differently. I butterfly it, skirt it, and then put spinach in and slice. Usually this is prepared with herbs, but I think spinach works better. I use a dash of Pernod which gives the dish the sweet, fennel flavor that really makes it work," he said.

Noisettes of Lamb

2 lamb loins—approximately 7 oz. each
2 oz. fresh spinach leaves
3 oz. butter
salt and pepper to taste

Preparation: Butterfly the loins and pound out to one-quarter-inch thickness. Overlap the two sheets by one inch and pound the seam to make one sheet. Season with salt and pepper. Spread spinach leaves, covering the entire surface of the meat. Roll as you would a jelly roll and refrigerate for one hour.

Slice the rolls into eight equal slices, using toothpicks to secure roll slices. Heat skillet, add butter. Sauté noisette slices for approximately one minute on each side. Remove from skillet. Keep warm.

Sauce Pernod

2 oz. Pernod Liqueur
4 oz. unsalted butter
8 oz. beef broth

Preparation: Deglaze the skillet with the Pernod, add the beef broth, and simmer five minutes. Turn off fire and stir in the softened unsalted butter gradually. Continue stirring until the butter is well blended into the sauce.

Sauce can be laced over the noisettes or poured onto each individual dinner plate. Serve immediately. Serves four.

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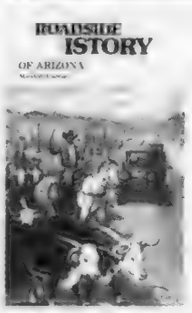

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Santa Fe Style *by Christine Mather and Sharon Woods, photog. by Robert Peck (Rizzoli, New York, 1986; 264 pp., illus., index, $35.00).*
The architecture, art, and decor of Santa Fe area homes are portrayed with great attention to detail in this stunning book. A brief history of the different Indian, Spanish, Mexican, and American peoples who settled in New Mexico accompanies the full-color and black-and-white photographs. Indian basketry, Mexican silver mirrors, and baroque wooden furniture in an adobe house combine to form a style that the authors describe as uniquely Santa Fe.

Seven Pines: Its Occupants and Their Letters, 1825–1872 *by Camilla Davis Trammell (Southern Methodist University Press, Dallas, 1986; 289 pp., illus., notes, append., index, $17.95).*
The letters in Trammell's book trace the eventful lives of members of the Frank Hardin clan, who lived in Texas and Louisiana during the tumultuous years of the Texas Revolution and the Civil War. Details of their romances, marriages, and children, accounts of plantation life on the Trinity River in Liberty, Texas, and stories of privation during wartime combine to form an intimate, unromanticized portrait of Texas pioneer life. The letters reveal sparkling personalities and the strength of family ties through generations, manifesting the hardships and rewards of settling the Texas frontier.

The Only Good Bear Is a Dead Bear: A Collection of the West's Best Bear Stories *by Jeanette Prodgers (Falcon Press, Helena, Montana, 1986; 224 pp., notes, index, paper $7.95).*
Prodgers has collected an entertaining array of frontier bear tales from newspapers, magazines, and books that reveal a typical Western frontier antagonism toward bears. Exciting accounts of narrow escapes from enraged grizzlies and gory tales of those who weren't so lucky point out what formidable opponents bears are, as do the pieces on successfully hunting and trapping fierce bruins. Amusing tall tales that stretch the truth are included along with colorful descriptions of unusual encounters, such as a ferocious clash between a buffalo bull and a bear.

The Gate: The True Story of the Design and Construction of the Golden Gate Bridge *by John van der Zee (Simon and Schuster, New York, 1986; 380 pp., illus., notes, biblio., index, $19.95).*
Van der Zee provides an engrossing and detailed chronicle of the years of effort that went into designing and building San Francisco's Golden Gate Bridge. In-depth profiles of the bridge engineers, designers, and supporters and their struggles with political and technical obstacles reveal the monumental scope of the project. *The Gate* is a fitting tribute to the fiftieth anniversary of what van der Zee terms "a democratic masterpiece."

On the Santa Fe Trail, *ed. and intro. by Marc Simmons (University Press of Kansas, Lawrence, 1986; 152 pp., illus., appendices, index, cloth $19.95, paper $7.95).*
Excerpts from the letters, diaries, memoirs, and reports of nineteenth century travelers of the Santa Fe Trail provide a firsthand account of the overland journey from Independence, Missouri, to Santa Fe. Bullwhackers, traders, military officers, and others relate their adventures along the trail, describing both peaceful and violent encounters with Indians, their reactions to the changing landscape, and the routine of wagon-train life. The diversity of entries allows readers to gain a broad historical view of how the trail was used and who traveled it.

Oglala Women: Myth, Ritual, and Reality *by Marla N. Powers (The University of Chicago Press, Chicago, 1986; 256 pp., illus., notes, biblio., index, $19.95).*
Powers describes the lives of Oglala Lakota (Sioux) women past and present, emphasizing the complementary roles men and women

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The West in 1834

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and Eleanor Towles Harris

"This journal sheds much light on the fur trade in a critical year. . . . A superb, even brilliant treatment of a mass of information about the fur trade."—*Journal of Western History*. 438 pages. April. **$9.95** paper.

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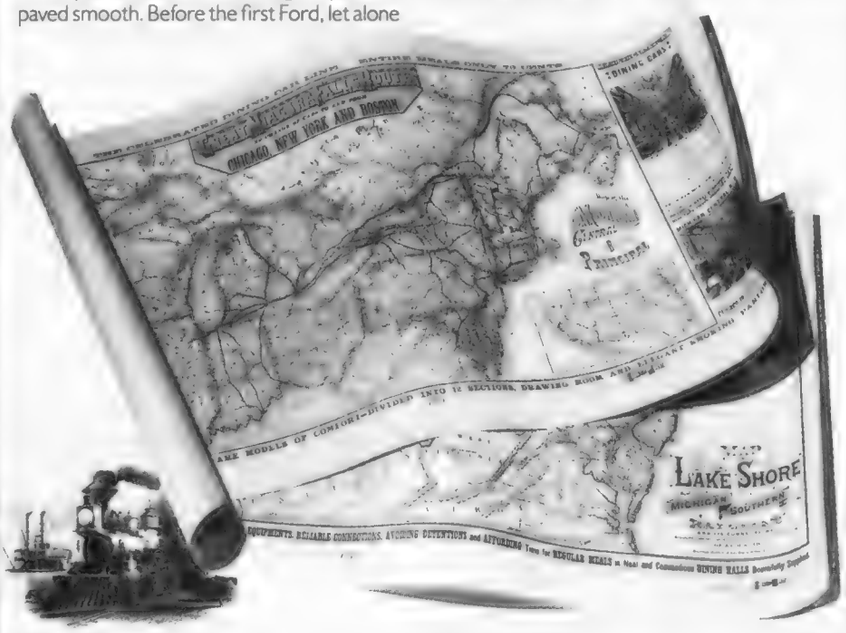

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traditionally played before the coming of the white man. The rituals incorporated into a woman's life in pre-reservation days are presented, along with the myths that placed women on a superior footing to men. Powers claims that interviews with modern Oglala women show that although they have adapted to reservation life better than most Oglala men, holding down jobs, raising children, and contributing to the continuity of tribal ways, many now view themselves as inferior to their husbands.

The Native Home of Hope: People and the Northern Rockies, *ed. by Thomas Bethell, Deborah E. Tuck, and Michael S. Clark, intro. by William Kittredge, photos by Mike McClure (Howe Brothers, Salt Lake City, 1986; 196 pp., illus., paper $12.50).*
In the words of two dozen independent-minded residents of Wyoming, Montana, and Idaho, this book reveals what it means to live in the northern Rockies. Farmers, artists, politicians, store owners, and others willing to get involved discuss their communities, their goals, and their abiding affection for the area's people and magnificent land. They express their optimism for the future of the area, touching on water rights, the effects of timber, mining, and agricultural operations on the environment and the economy, and the need for wilderness preservation. McClure's black-and-white photos of the speakers and the landscape add to the evocative text.

Alex Sweet's Texas: The Lighter Side of Lone Star History *by Alexander Edwin Sweet, ed. by Virginia Eisenhour (University of Texas Press, Austin, 1986; 225 pp., illus., biblio., index, cloth $19.95, paper $9.95).*
The lampooning pen of "The Sifter," Alex Sweet's pen name for his *Galveston Daily News* column in the late 1870s, pokes fun at Texas customs, politics, history, and people. Later published in the enormously popular magazine *Texas Siftings*, Sweet's humor educated as well as entertained, dryly informing the rest of the country that Texas was not so savage as Easterners imagined. In these collected excerpts, Sweet has the temerity to jest about the Alamo, the art of lassoing, and many other topics dear to a Texan's heart in a manner that will delight and amuse readers of any generation.

A Traveler's Companion to Montana History *by Carroll Van West (Montana Historical Society Press, Helena, 1986; 252 pp., illus., maps, biblio., index, paper $9.95).*
Discover the wonderful scenic variety of Montana and learn about the Big Sky State's

colorful history by traveling with this informative guide. Seven regions around the state, including the upper reaches of the Yellowstone River, the western valleys, and the continental divide country, are covered, with a specific historical theme accented in each section. Easy-to-follow highway directions, historical and contemporary photographs, and the entertaining, readable text combine to make this book a sure bet to enhance a trip.

Chief Pocatello: The "White Plume" *by Brigham D. Madsen (University of Utah Press, Salt Lake City, 1986; 152 pp., illus., notes, biblio., index, paper $6.95).*
Head of the Northwestern Shoshoni band, Chief Pocatello had to cope with the disappearance of his tribe's food source due to the increasing migration of white farmers into his territory in southern Idaho and northern Utah. Madsen skillfully recounts Pocatello's rise to power and his growing resolve to prevent emigrants from entering his lands by attacking them. The book relates Mormon settlers' efforts to maintain a peaceful relationship with Pocatello and his band by adopting a feed rather than fight policy, encouraging the Indians to become self-sufficient farmers, but Pocatello's clashes with other settlers in the area disrupted the program.

Cadillac Desert: The American West and Its Disappearing Water *by Marc Reisner (Viking Press, New York, 1986; 592 pp., illus., biblio., notes, index, $22.95).*
Reisner describes how and why the never-ending search for water in the arid American West has led to massive rerouting and damming of major rivers like the Colorado and the Columbia and takes a hard look at the consequences of draining precious groundwater. He examines the rivalry between the Bureau of Reclamation and the U.S. Army Corps of Engineers, claiming that they competed for dam contracts. Also, Reisner warns that many reservoirs will soon silt up and now-productive farmland will be abandoned as groundwater dries up, painting a frightening picture for the growing population of the West.

Savvy Sayin's *by Ken Alstad (Old West Almanac, Tucson, Arizona, 1986; 165 pp., illus., paper $5.95).*
The entertaining one-liners in this little book offer pithy advice on how to get along in cowboy and Indian country. Woodcuts by Frederic Remington and Charles Russell illustrate typical sayings like "Never draw a gun unless you mean to shoot" and "Pullin' up the town to look at its roots don't help it grow none."

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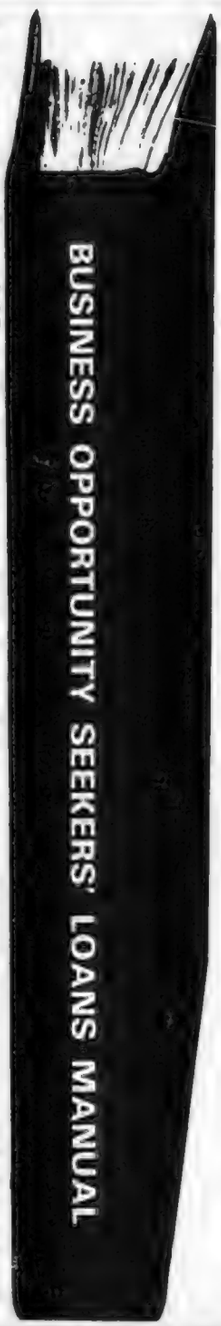

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Yet, despite the millions who miss out — there are still literally thousands of ambitious **men and women nationwide** who are properly applying — being approved — and **obtaining sufficient funds** to either start a new business, a franchise, or buy out or expand an existing one. Mostly, they are all just typical Americans with no fancy titles, who used essentially the **same effective know-how** to fill out their applications that you'll find in the Business Opportunity Seekers' Loans Manual.

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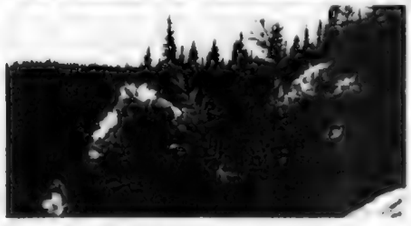

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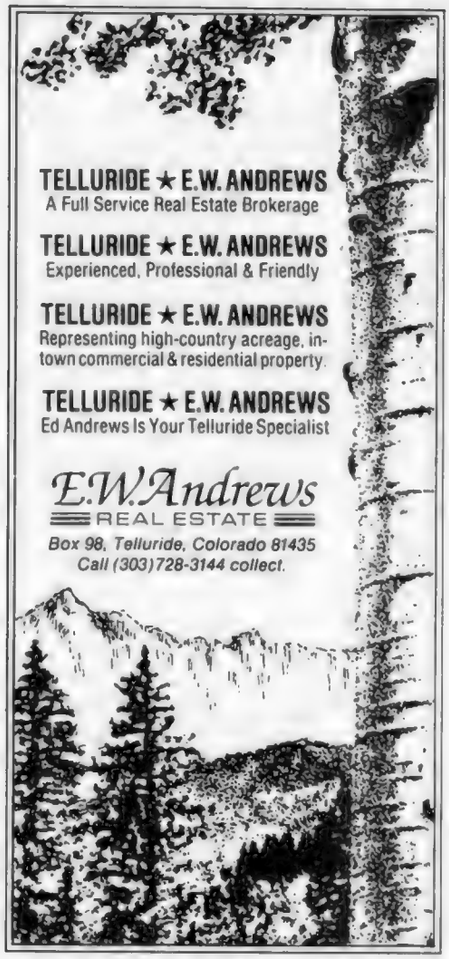
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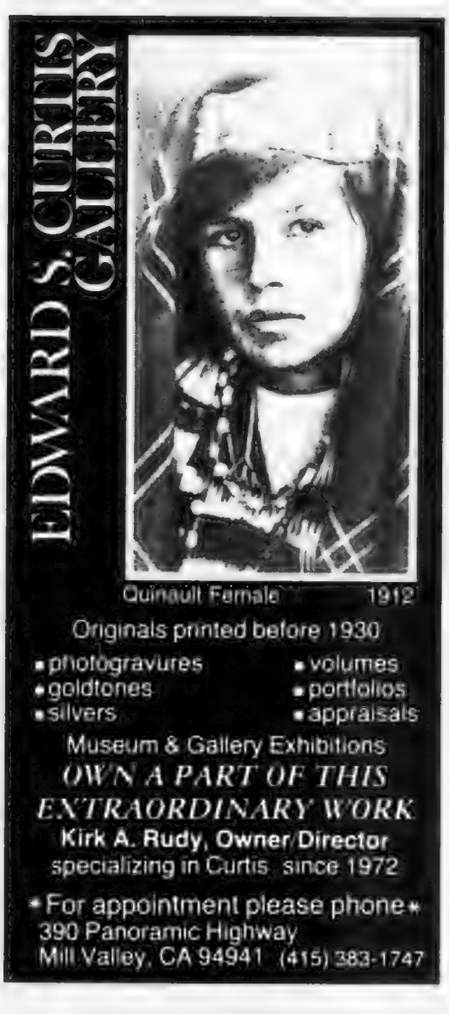

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You absolutely must send this Original Publicity ad along with your request. No copies or Photostats accepted.

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These popular, Nationally Advertised Super Discount Jeans Coupons will not be sold at this price by the company in any store. There is a limit of just Two (2) booklets per address at this price, but if your request is sent early enough (before June 10) you are allowed to request up to 5. Each booklet is strongly backed by the company's full one-year money-back guarantee.

To order your Guaranteed Famous Designer Jeans Super Discount Coupons mail this entire original publicity ad (no copies or photostats accepted) along with your name and address and $10 for each Coupons booklet. Add only $1 shipping per booklet ordered (North Carolina residents add sales tax.) Allow up to 3 to 5 weeks for shipment. Make check payable to Designer Jeans Clearinghouse.

Mail to Designer Jeans Coupons Booklets, Dept. AW–2, **110 West 5th Street, Winston-Salem, North Carolina 27101.**

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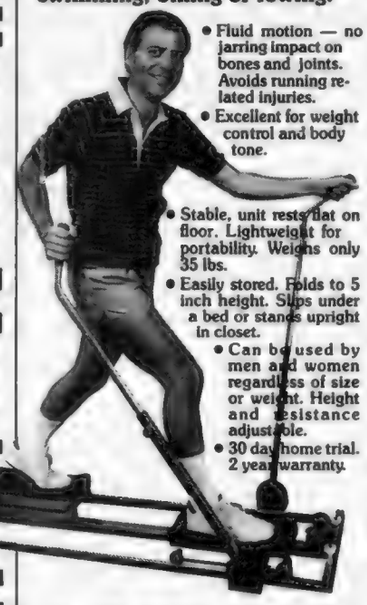

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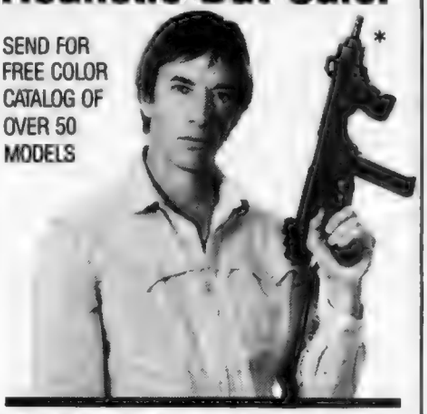

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On this particular trip, both Charlie and Earl were hurt when their horses went down in a rock slide. Charlie's leg was broken and was set on the spot in a hand-carved sapling splint. Earl injured his foot and supports himself with a stick under his right arm. Apparently their "medicine" agrees with them. Neither man seems to be suffering unduly from the accident.

This picture is from the collection of Abbott Williams, Earl Beacham's brother-in-law. Michael Modzelewski, of Yountville, California, submitted this example of Western resourcefulness.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. We'll take good care of your pictures and return them promptly. Be sure to pack snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 3033 N. Campbell Ave., Tucson, Arizona 85719.

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